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VOL. 76, No. 5

MUSIC

PETER YATES

20 YEARS OF EVENINGS

Twenty years ago, April 23, 1939, my wife and I founded at our home in Los Angeles a series of concerts. Under their widely known name Evenings on the Roof these concerts persisted 15 years; under the name Monday Evening Concerts they continue until the present time. The 21st season is already being planned.

At the bottom of the program for the six original concerts was printed a brief declaration of policy: "This series of concerts will be open to the public by the consent of the performers; all contributions of performance or money will be considered as made to a common cause; featured artists will be paid. Programs are for the pleasure of the performers and will be played regardless of audience."

The final sentence expressed more than pious hope. It was the first of the three rules which governed all our operations, the second and third rules being corollary to the first. The second rule stated that no performer who had become a member of the group could be denied programming in a subsequent season. Whether he played well or badly, whether the audience cared for him or not, he had the right to go on playing for us. Audience opinion would not sway us; this was no popularity contest. The third rule established the criterion of membership: participation in three programs in two seasons. Participation could be as soloist, accompanist, or member of a group. All players were expected to function in any of the three capacities.

The original performer and co-founder of the concerts was my wife Frances Mullen, pianist. Around her varied skills in playing con-

temporary and classical music the other players at first grouped themselves. Through the years she played many times the great *Concord Sonata* by Charles Ives, sonatas by Bartok, Busoni, Roy Harris, Ernest Bloch, and other contemporary works. She gave the first Los Angeles performance of Beethoven's *Variations on a Theme by Diabelli*. In a later year she played in six recitals the complete works for piano solo by Mozart. Lou Harrison wrote for her his 12-tone *Suite for Piano*, a major work that because of its difficulty has found few players. Because she preferred to play with the music before her, we eliminated memorization, a custom which still prevails at these concerts.

"The pleasure of the performers" needed some interpreting. The pleasure of a performer is usually to play something he has studied from the standard repertoire. Our intention was that the performers should enlarge their knowledge of music and their capacity to play it by preparing, as a general principle, works outside the habit. This mutual objective did not involve only new music. I remember one evening when three of our best string players came to the house to rehearse the *Divertimento for String Trio* by Mozart. All three were in agreement that the work was too long and no audience would sit through it. I had to talk hard to persuade them that so many minutes of Mozart would not be too much for our enlightened audience.

By necessity the audience was enlightened, at first because few came who were not drawn by some interest in the music we offered, later because of the experience we had given them. Our regular programming formula was two-thirds classical and one-third contemporary, but it should be remembered that even so recently as in the 1940's the classical literature of music still reached far beyond the accustomed listening experience. Chamber music came to us gradually, first the Beethoven string trios; the three players later became the concertmaster, first violist, and first cellist of the Los Angeles Philharmonic. In later years quartets appeared and various larger combinations, reaching such proportions as the 18 solo instrumentalists required for the *Polyphony X* by Pierre Boulez. Until the engagement of the Parrenin Quartet for the 1958-59 season, scarcely more than a half-dozen non-resident musicians had taken part in these concerts, among them Henry Cowell, Aaron Copland, Andor Foldes, Suzanne Bloch, Rudolf Kolisch (an invitational recital, at which he gave the first Los Angeles performance of the Bartok Sonata for solo violin), Paul Wittgenstein, Soulima Stravinsky, Rey de la Torre. Monument to our long tradition of educating musicians "for their pleasure" is the recorded album, the *Complete Music by Anton Webern* (Columbia), played and sung entirely by musicians resident in Los Angeles under the direction of Robert Craft.

Evenings on the Roof began with a program devoted to music by Bela Bartok. The first six concerts included similar one-composer programs of Ferruccio Busoni and Charles Ives. During the second six months Arnold Schoenberg attended a recital of his piano music and songs. The audience that evening was large enough to crowd the room, and it seemed that Schoenberg might have to sit on the floor. I rose from a sickbed, my head swathed in bandages, to read in the composer's presence a brief introduction to his music. Then and for several seasons afterwards we did our best to overcome resistance to unfamiliar music by talking about it.

Another evening, Otto Klemperer, then conductor of the Los Angeles Philharmonic, arrived late for an Ives program, and Frances started playing the *Concord Sonata* over again for his benefit. During the intermission Klemperer glanced through several of Ives's orchestral scores and carried off *Three Places in New England* with the promise that he would consider performing it. Illness intervened; for three seasons Klemperer became a faithful member of our audience, until after the war he returned to Europe and resumed his former fame, giving no more thought to American music.

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Although 20th century music in the long run made our reputation, our audience was first stabilized by 14 monthly programs of Beethoven: all the piano, violin, and cello works with opus numbers. After that we felt able to move the concerts to the Assistance League Playhouse and so on eventually to other halls, until the County Supervisors made available to us at very slight cost the West Hollywood Auditorium, where the Evenings continue at the present time.

I have always believed that the cause of living composers is not improved by a complete indiscriminacy in choosing which composers to perform. The increase of musical literacy has encouraged too many ambitious souls to mistake competency for talent. "Works" by such partial craftsmen impede recognition of more genuine gifts. Modern music is usually preferred in programming by its imitation of the past. As the mainstream of contemporary creation makes itself felt, a new past becomes evident, and a new evanescent modern music again temporarily confuses judgment. During the twenty years of Evenings we have watched the emancipated dissonance and the tone-row, for which we fought, become suddenly fashionable, and indeed in the minds of the fashionable a little old-fashioned, while the mainstream of the art is moving elsewhere.

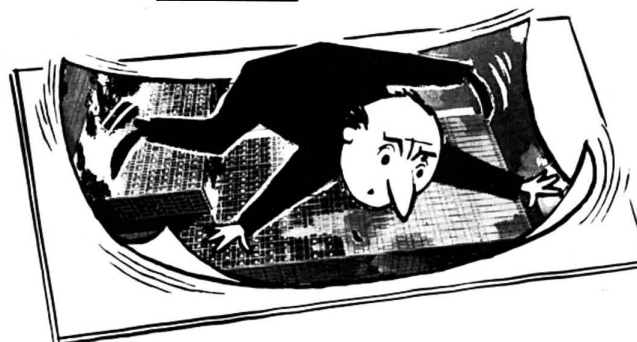
Discriminacy in the choice of composers has by now been fairly well settled for us in the classical repertory, and we embrace it with the enthusiasm of persons who do not have to make up their own minds. Yet consider how many "new" classical composers have been rediscovered during the past 15 years in this era of the phonograph. The burden of foreseeing the future, which is also rediscovering the past, lies directly on the program-maker, though no one connected with the art of music is so eager to evade that responsibility. When these concerts began it would have been thought more reasonable, and safer at the box office, to prefer Prokofiev to Bartok, the current French composers to Schoenberg, and to avoid Ives altogether, while allowing some occasional hearing of Copland and Roy Harris. From the beginning we chose the opposite course.

The battle for Bartok ended with two programs in 1946, after his death; within two more years his music was being widely heard. The battle for Schoenberg culminated in four programs, principally of his later music, in autumn 1952, the year following his death. After sharing in these programs and in the recording of Schoenberg's Suite opus 29 for seven instruments, Stravinsky adopted the principle of the tone-row, incorporating it in his own Septet. The battle for Ives was carried on so long as I directed the concerts. Ives is a more difficult composer to come to terms with than Bartok or Schoenberg. His more demanding works depart radically from the European tradition; they require a broader variety of skills than those of any other composer in our tradition. Some have never yet been performed.

The same was true of Webern's much smaller body of compositions until the recording of his Complete Music by Robert Craft. We had played only Webern's String Quartet, until during the fifteenth year of the concerts nine works from several periods were grouped together in one evening. I must regret, though I still believe the plan unfeasible because of the constant coming and going of players on the stage, that I did not approve Craft's proposal that we should offer Webern's complete works in a series of four concerts. The contrary of this reasoning helps to explain the instantaneous success of the records.

Stravinsky did not actively identify himself with the concerts until Robert Craft came to Los Angeles to stay with him in 1950. Before that time we had presented a large part of Stravinsky's chamber music, but the performance of *The Wedding*, directed by Ingolf Dahl, broke new ground. Soon afterwards Craft was preparing and conducting several programs each season, and Stravinsky began the regular appearance in the front row at the concerts which he has continued to the present time whenever he is at home. The creative tie

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between Stravinsky and the concerts has become a factor to reckon with in the history of his art. He dedicated to Evenings on the Roof his *Three Songs by William Shakespeare*; he has granted to "the Roof" and its successor series, the Monday Evening Concerts, first performances of this and other smaller compositions, as well as the ballet *Agon* (in collaboration with the Los Angeles Music Festival) and *In Memoriam for Dylan Thomas*.

The 300 or more programs presented during the 20 years of Evenings included several seasons of programs furnished to the University of Arizona, to Arizona State College, and to the Music Society of Santa Barbara. "The Roof" collaborated with many schools and organizations in arranging musical events, a policy continued by the Monday Evenings in annual joint programs with the University of Southern California and the University of California at Los Angeles. Under "the Roof" the regular season usually went to 18 concerts, plus an occasional special series of four or six programs. At their peak, around 35 separate programs a year were being arranged for our own series and for the others out of town. Fortunately at this time we had acquired a full-time secretary, Mary Jeanette Brown, who abetted and encouraged our part-time work with a flood of fresh ideas. For ourselves, "the Roof" however active was always by necessity a spare-time business.

Among these 300 or more programs it would be hard to choose the most memorable. Looking backwards one is apt to see the later programs, with their more ample means and larger bodies of musicians, loom disproportionately. Of the later events the 75th birthday program for Stravinsky, in collaboration with the Los Angeles Music Festival, is outstanding, surely one of the most enthusiastic programs of his own music in which a living composer has ever taken part.

(Continued on page 8)

ART

DORE ASHTON

Barnett Newman, whose public career was comparatively limited until recently, now appears to enjoy an international reputation. His work was included in the important Museum of Modern Art traveling exhibition, has been seen in Japan, and has made its way into an important Swiss museum collection.

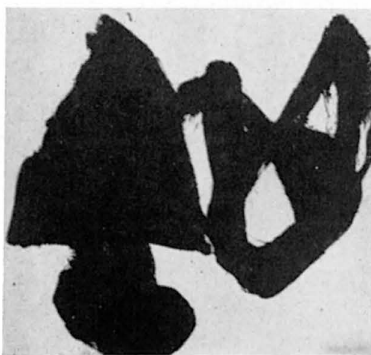
In the new French & Company contemporary galleries, designed for mural-sized paintings by Anthony Smith, an exhibition of Newman's paintings from 1946-1952 provides material from which to determine the nature of his success.

Newman's early work (1946) was in a symbolic, or quasi-surrealist idiom. The paintings are small, crudely painted scratchy images suggesting suns and biomorphic forms. From these paintings it would seem that Newman could not have been any other kind of painter than he is today. They are ideas rather than paintings and indicate quite clearly that Newman did not possess the "painterly" painter's touch. (Of course it can be said that the crudity of these paintings was intentional, but that is irrelevant.)

In the exhibition, the stress is on the later work on which his reputation stands. A sequence of rectangular, monochromatic paintings divided off in most instances by slender stripes, grow and grow over the years until, in 1951, Newman was able to paint "Cathedra," a gigantic night blue canvas divided once by a broadish white stripe and again by a lighter blue stripe. This painting is more than seventeen feet long and eight feet high.

As Clement Greenberg indicates, it is of no use to look for conventional attributes such as paint quality or nuance. "We are not offered the dexterity of a hand or the ingenuity of an eye" he writes in the catalogue. "Skill and ingenuity cannot convey directly enough what has to be said."

Following Greenberg's instructions, I have eliminated these considerations from my evaluation and have searched for what has been



Robert Motherwell

Courtesy Sidney Janis Gallery

said. Greenberg tells us enigmatically that Newman has "more to do with Impressionism than with anything like Cubism or Mondrian." But then he tells us that "tensions" are the subject-matter of Newman's paintings. "I became increasingly aware of how complex they were in their exploration of the tensions between different light values of the same color and between different colors of the same light value. Such tensions form an almost entirely new area of interest for our tradition of painting, and it is part of Newman's originality that he should lead our sensibility to it."

If the value in Newman's paintings lies in their having opened a "new area" then the value is diminished by the fact that the area is not quite "new." In their physical composition, Newman's paintings do not differ so radically from a long line of paintings de-

scended from principles established by Malevich and Mondrian and carried on by French advocates of "art concret." If one is to judge only by what one sees, there is no genuinely "new" area here. (Not that newness is so very valuable, but since it has been attached to Newman as a value, it should be clarified for the record.)

Much as he and Greenberg may deny it, Newman's achievement is not unrelated to Mondrian. For instance, Newman has eliminated detail. He has thrown out the particular. In doing so, he establishes what Mondrian clearly defined as "neutral" form. The new art, Mondrian wrote, expresses itself only through the relationship of line and color (tension). They are made clear through the use of neutral, or universal forms. "Because these forms become more and more neutral as they approach a state of universality, neoplasticism uses only a single neutral form: the rectangular area in varying dimensions. Since this form, when composed, completely annihilates itself



Robert Motherwell

Two Figures, #8

Courtesy Sidney Janis Gallery

for lack of contrasting forms, line and color are immediately freed." If you put Newman's *intention* aside, and consider only how the paintings look, this passage from Mondrian is readily applicable to his work.

The social implications of Mondrian's position are obvious. By eliminating the particular, which he considered the malady of a "lyric" individualistic age, he hoped to establish an equitable order in art relative to an ideal equitable order in society. This ascetic social ideal of Mondrian's proved unworkable. Newman has no such civic program. Yet, as we will see, his painting has its social role.

Both Mondrian and Malevich were seminal theorists and their ideas were picked up by European artists and carried even further. Extremist advocates of "art concret" for example imagined an art in which the artist himself becomes neutral, sublimating his personality for the good of society. Imagery, they said, belonged to the cinematic arts. Art, like modern life, could be standardized and broadly diffused because of its neutrality.

A manifesto written around 1954 by Victor Vasarely sums up this attitude. He traced the history of abstract art calling Mondrian's contribution "a branch of painting that dissolves itself in architecture which becomes polychrome." Beyond Mondrian, Vasarely believed that there was something called "Pure Composition." This pure composition, he said, "is still a planar plastic concept in which rigorous abstract elements, very few and expressed in few colors . . . possess on the whole surface the same complete plastic quality: Positive-Negative. By the effect of opposite perspectives these elements give rise to . . . a 'spatial sentiment.' . . . Form and color become one."

Surely there are patent affinities between this kind of conceptualizing and Newman's.

But Newman's concern with tensions, his devotion to the rectangular area, his desire to make form and color one and to rouse a "spatial sentiment" are not the specifics which prompt Greenberg to speak of a new area. What, then, is it that "has to be said?" Why does Greenberg tell us that Newman has more to do with Impressionism than with Cubism or Mondrian?

Is it because Newman's intention is to achieve a personal, not

neutral, expression by means of scale? Newman is, as painters say, "involved in" the idea of enveloping the spectator, of absorbing the spectator by blowing up his color fields to elephantine proportions. By making ten times ten blue, he does effect a change in the way a painting is apprehended. It is no longer an object to be contemplated on the wall, but is an overwhelming background. It is experienced in the same way a work of architecture is experienced.

If you enter a well-designed room, unavoidably a "spatial sentiment" is aroused. You are aware of pleasant proportions and proper scale. This awareness remains in the background. So it is with Newman's paintings. There is an immediate response, chiefly optical, and then there is vague awareness. The paintings remain politely distant from the particular—and only the particular has the power to draw us back again and again.

And this is where the social function of Newman's paintings comes in. By eliminating the particular, the artist reflects a society that has been conditioned to accept standardization, conformism, the emptiness of rubber-stamp existence. Furthermore, these paintings, which are really reticent and docile and not at all irksome, do not interfere with the life that takes place within their wall-like embrace. Never is the drone of bourgeois conversation interrupted by the disquieting presence of a particular work of art. Rather, the large color surfaces know their place and acquiesce in the insular farce enacted on the stage for which they are a backdrop.

To come back to the important problem of "what has to be said" in Newman's paintings: All that Newman has stated, it seems to me, is that a huge area of a single color modulated by a single line, or perhaps two lines, is bound to be optically impressive. There are those who read into these paintings everything from Zen Buddhist,

pregnant emptinesses to cosmic vacuism. But even if these paintings are partial expressions of the idea of Zen vacuum, they are inadequate. If you take the old Zen proposition that a fence is made up of the spaces between its slats, you will understand that you still need the fence-slats to determine the spaces.

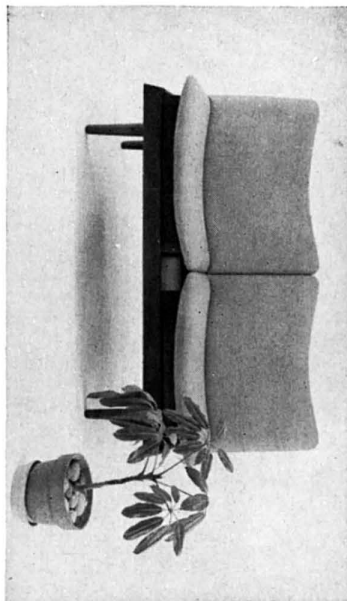
Erratic like the flight of an insect, the course of Robert Motherwell's work during the past year is minutely recorded in an exhibition at the Janis Gallery. There, as in some complicated science manual, the viewer finds cross-references, footnotes, signs, symbols, and a spate of sensations that can hardly be sorted out.

But they were probably not intended to be sorted out. The artist, who installed the show himself, has inundated us with the rush of his production by hanging some seventy pictures—ranging from small drawings to large canvases—and hanging them for maximum baffling effect.

What emerges is a suddenly liberated sensibility, darting out in uncounted directions. We are witnesses of a fevered excess of activity in which the artist cannot pause to edit, cannot check the impulse to streak on, leaving behind notes and diaries for future reference.

To see this foliation is at once a quickening experience and a disconcerting one. The pictures must be taken as they are presented, one after the other, with the accelerated, flickering pace of silent movies. Each form seems to be an incipient expression of something else to come. Images hover, quiver, rock and always seem on the brink of some crucial step. As records of orgiastic, joyous release, they are slightly embarrassing.

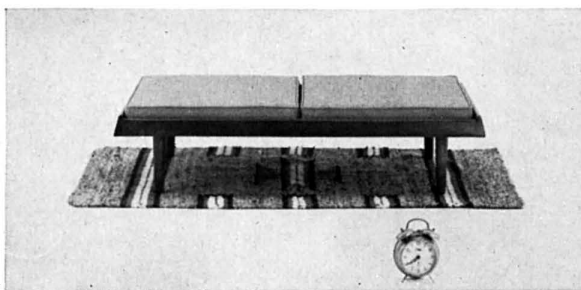
Motherwell has scuttled motifs from his last show and the painterly



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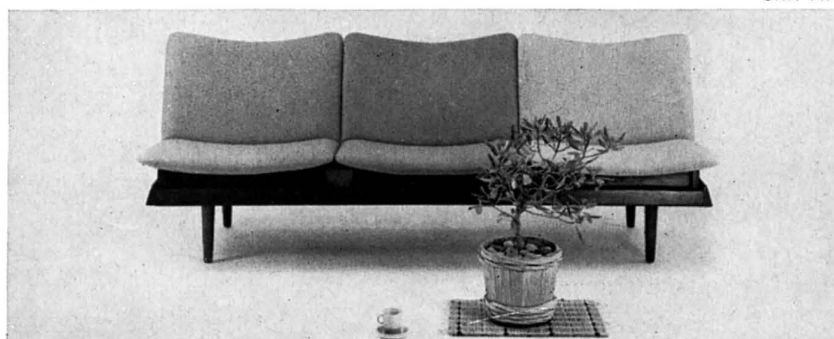


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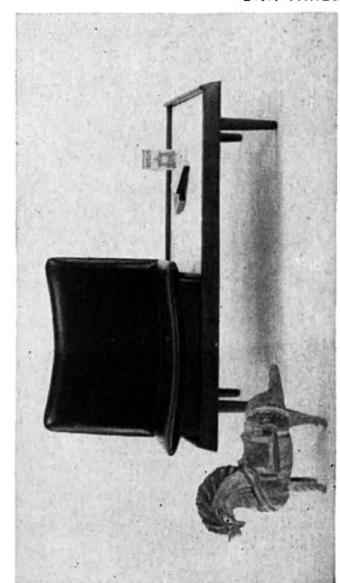
LOUNGER CHAIR



PHOTOS—BOB LOPEZ



UNIT TWO



UNIT THREE

tendencies that appeared then. Instead, he has returned to his graphic past: the past that gave birth to the Spanish elegiac pictures. Once again Motherwell takes up the black, white and ocher scheme, only this time, the blacks are not steady and solemn like stone, but charge and vibrate.

Motherwell visited Spain last year and many of these paintings are based on that journey. Several of the small paintings are symbols for the bull, or bullness. In these, the impermeable black implacably expands, leaving only a jagged edge of white or ocher to indicate the extent of its power.

Other pictures explore contingent forms—oscillating, unsteady forms that relate to one another in a tenuous but inevitable way. Here Motherwell's concern with movement is demanding. He uses a sketchy, tentative lexicon of forms to suggest imminence. The best example of this group is the large "A Sculptor's Picture, With Blue." Here, the two rocking figures—like Japanese dolls which cannot be thrown off balance but rock perpetually on their axes—pick their vibrating way in the blue space before them.

Still other pictures have symbolic overtones. Two large canvases are dominated by irregular diamond shapes. Someone suggested that they were portholes through which endless seas are scanned. Whatever they may represent symbolically, Motherwell has given these paintings an enigmatic character by suggesting a governing atmosphere behind the diamond shape painted on the picture plane and pushing everything back.

Lester Johnson's recent show at the Zabriskie Gallery was strangely uneven, suggesting that the young painter has not yet learned to evaluate his own efforts objectively.

Still, there were three larger pictures that were profoundly moving

in their melancholy, hermeticism. Still keeping his somber palette—dark blue, deep ocher, umber, gray like potter's slip—Johnson has extended his horizons. The single profile of a man, which recurs again and again in hushed solitude, now exists in a magnified space heavy with atmosphere that permeates the figure itself. The great looping strokes peculiar to Johnson now move in varied directions, giving a sense of many planes, many experiences buried in the space behind the figure.

These large paintings are closed in upon themselves, emanating a sense of completeness. But many of the sketches, and of the smaller paintings, are less convincing. The kind of layered experience Johnson wishes to express in the large canvases is not amenable to lighter treatment.

MUSIC

(Continued from page 5)

My own favorite, for the program-making, involved a bit of strategy. The program, to celebrate completion of our tenth season, was all Schoenberg: the Wind Quintet, the String Trio, which had been played only once before, in a flurry of wrong notes, for a critics' symposium at Harvard, and *Verklaerte Nacht* in the original version for string sextet. The program must be played in this order, yet the Wind Quintet was too difficult to open with; and resistance to the Quintet would exaggerate the problems of the Trio. In that event the audience would go out reminding one another that *Verklaerte Nacht* was still the best piece Schoenberg had written. Casting about for a way to divert the audience from this anticipated outcome, I came up with Erik Satie's tatterdemalion *Mass of the Poor*, for a chorus of four, and then a solo singer, and then a couple of movements for piano trailing off . . . well, nowhere, but that's the charm

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of the work. The little chorus straggled out showing lack of confidence; Frances went to work bravely at the piano. All the resistance of an audience tensed to receive problematic German music took itself out on that innocent testimonial of gratitude for our ten years of pinchpenny survival. After this opening the Wind Quintet went over with no more roughness than if it had been by Brahms. The String Trio sounded melodious as Schubert, which it is if you can have the privilege of hearing it in the right setting. And there seemed no need for anyone to console himself with *Verklaerte Nacht*. In the ensuing year the String Trio was performed by the same group nine times, twice broadcast nationally and recorded.

There is never anything wrong with a good modern composition—I mean, of any time—that won't be made worse by placing it among commonplace works in a more familiar style—or no style. The latter is the haphazard fate of the "New Music" program. To let a modern work sound, you should introduce it carefully in selected company. Program-building has been for me a never-failing source of interest. For my taste, the most satisfying way to present or hear a major contemporary composer is to spend an entire evening with his music: the one-composer concert, like the one-man show of painting, tells the most. Lawrence Morton, who directs the Monday Evening Concerts, holds the contrary opinion. One great program, under his direction, opened with Gabrieli for four trombones, then Purcell for trombones with voices, then Gesualdo madrigals for voices unaccompanied, then a talk by Aldous Huxley, then from records the late Dylan Thomas reading three of his poems, and finally the setting of the third poem by Stravinsky, his *In Memoriam for Dylan Thomas*. During intermission I sat beside Stravinsky while he told me how he had listened many times to the Thomas reading before devising his own very different setting. Later, visiting Stravinsky, I saw that in his large living-room, hung with paintings and drawings, there was only one

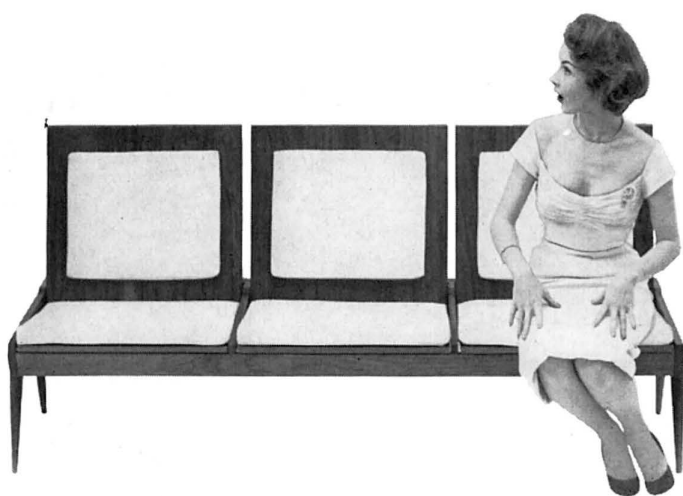
photograph, on the fireplace mantel a little picture of Thomas. This devoted composition has been widely misunderstood. For the anti-expressionist Stravinsky, the interchange of canonic parts between the violently contrasting registers of string quartet and quartet of four trombones is the very ordonnance of grief.

Another program of my own devising which gave me great pleasure was built around our first introduction of Japanese classical music for shakuhachi, koto, and samisen, with voice, played by excellent Japanese musicians of Los Angeles. I wished to emphasize not the strangeness of the music but its very rich texture. So to begin I chose a dry, unfamiliar little chamber piece by C. P. E. Bach. After that distant formality the first piece of Japanese music, all the instruments playing, interspersed with parts sung in the artificial Japanese voice, struck the audience like a revelation, a marvellous sound-texture of the senses.

Besides the regular seasons of from 12 to 20 concerts in our own hall, Evenings on the Roof branched out in other ways. Special programs and groups of programs were set up outside the season, for example six programs of instrumental music by Bach at the First Congregational Church, where in earlier years John Smallman had offset the blight of local musical indifference by his great Bach Festivals. Our series included the complete third part of the *Clavieruebung*, for organ, played by Wesley Kuhnle. In collaboration with "the Roof" Wesley Kuhnle and Sol Babitz, violinist, later established the New Friends of Old Music to play experimentally music of the 16th, 17th, and 18th centuries according to the rules for performance of those periods. This is rather like trying, in the 22nd or 23rd centuries, to reconstruct the idiom of jazz playing by reading the present-day books about jazz by Panassié and Stearns. Yet the alternative, to play the notes exactly as written, is as futile as reconstruct-

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FASHIONED IN FINE WALNUT BY BROWN-SALTMAN...DESIGNED BY EDWARD FRANK A.I.D. AND BJØRN FOLKMANN



...IT'S A LOVE SEAT



the "one-piece living room"

ing the art of Duke Ellington or Jelly-Roll Morton from the printed page to the strict beat of a metronome.

For three years at the height of our activities the pianist Richard Buhlig joined us to play twice through the complete piano sonatas by Beethoven, the intervening series a set of the Schubert piano sonatas and, with Wesley Kuhnle, their joint two-piano arrangement, following Bach's example, of his *Art of Fugue*. We had also Kuhnle's remarkable arrangements of Bach's *Little Organ Book*, the *Canonic Variations*, and the *Goldberg Variations*, "registered" for two pianos. Alice Ehlers played us the *Goldberg Variations* on harpsichord. In a difficult year, Joseph Szigeti volunteered us, for a benefit, a recital of the three sonatas for violin alone by Bach, which brought us \$1000 and one of our supreme performances.

At all times the Evenings have maintained an active awareness of the need for performing the work of living composers, American composers, and composers resident in Southern California. Local-composer programs are not generally rewarding, yet without them the community of music perishes. Through a number of years we reserved one program each season for our indigenous composers. Others were programmed in the regular season.

Whenever possible, the composer was invited to take part in the performance of his work. Among those who did so, I recall Henry Cowell, Ernst Krenek, Ernst Toch, Ingolf Dahl, Leon Kirchner, Aaron Copland, Roy Harris, Adolph Weiss. On two occasions John Cage played the complete set of his Sonatas and Interludes for Prepared Piano. Two years ago Pierre Boulez and last December Karlheinz Stockhausen conducted their own works.

Our first programs included voice. In the early days Radiana Pazmor sang us many times Charles Ives's setting of *General William Booth Enters Heaven*, and much other twentieth century song. Later

we gave entire evenings to major choral works, the *Pope Marcellus Mass* with *The Wedding*, the *Vittoria Requiem*, the *Monteverdi Vespers*. One year we ran an extended contest in the Art Song.

When we began *Evenings on the Roof* I planned definitely to withdraw from active participation after 10 years. With a full-time job and writing on the side I felt that I could not give up more than ten years of my spare time to the propagation of another art. I was instead so drawn into it that I did not escape for 15 years and am still actively writing about music.

Success did not increase our income proportionately with our costs. During our recurrent financial crises several members of the audience, first Max Laemmle and later Oscar Moss, came voluntarily to our aid. Mr. Moss set up, sponsored and eventually underwrote the Southern California Chamber Music Society, which made itself responsible for meeting the annual budget with its annual deficit. (The budget for local concerts has never exceeded approximately \$7000). Since the death of Oscar Moss, his wife and family have carried on his good work.

Oscar Moss was very nearly the ideal patron. He did not wish to tell us how the concerts should be directed or what music should be programmed; he understood the decadence of playing to the box-office; and he guarded jealously against other voluntary givers who wished to change our policies or programming. "The Roof," the Monday Evenings, and the Los Angeles community owe him a great debt. Since the early days of "the Roof" chamber music has flourished in Los Angeles.

In order to respect "the pleasure of the performers" we regularly discussed with each participating musician his part in each succeeding season. During these long phone conferences we slowly broke down the objections of the players to attempting music they were sure they did not comprehend and believed they would not like. Helen Lipetz in the early days and then Al Spires voluntarily helped in managing early seasons. A great step forward in organization came with the employment of Mary Jeanette Brown as full-time secretary. Her growing authority in the direction of the concerts culminated in the four Schoenberg programs, which she planned and arranged in 1952.

During her tenure a very serious effort was made to create a governing board of musicians to take over management of the Evenings, as I had planned should be done when I concluded my ten years. At the time of her resignation at the end of the 1952 season, a committee was elected by the musicians for this purpose, but after several weeks of effort to determine a policy the effort was abandoned. Lawrence Morton, a Los Angeles critic, who had been spokesman for the public on the Roof board, became secretary and eventually director of the concerts. In withdrawing from my long activity I took with me my only property in the organization, the name *Evenings on the Roof*, which I wished to reserve for my own use in case I should ever resume concert-giving.

But there was also another reason. *Evenings on the Roof* had stood for a philosophy of communal interest. Under "the Roof" each musician had his place in the organization, not only as participant but as an occasional soloist. No member could be denied his right to play. During the growth of our activities this privilege had been sustained with increasing difficulty. Under "the Roof" the concerts existed not for the audience but for "the pleasure of the musicians." I had at last become aware that in the existing circumstances these privileges could not any longer be retained. Audience and boxoffice had not and have not yet captured the *Evenings*, but the communal group has yielded to single management. The new name stood for a policy, and that is wiser and just as well, I think.

I can only add my satisfaction that after 20 years the *Evenings* do go on.

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notes

in passing

Many people believe that the harmful effects of prejudice are felt only by those against whom it is indulged. There can be no doubt that restriction of job opportunities, lack of access to facilities (both publicly and privately owned) that are meant to serve the population in general, the presence of bias and antagonism in law enforcement officials, and many other manifestations of prejudice, are directly harmful to those people whom they affect. But it is not so obvious that those who feel the prejudice, and who enforce the discriminations which are its visible manifestations, are themselves victims of their own attitude and behavior. This misunderstanding might itself be regarded as one contributory root of prejudice, since few people would so strongly maintain a kind of behavior which they considered to be harmful to themselves. It is therefore necessary for us first to examine the ways in which prejudice is harmful to the prejudiced.

In the first place, there is the direct economic waste entailed by failure to use the full productivity of manpower and the fullest demands of the market. In so far as people are kept unemployed because of prejudice, or are employed at lower tasks than they are capable of handling, there is waste. Every employer loses by not hiring the most efficient workers available, and every consumer loses by having to pay higher prices for his purchases.

While prejudice is just one among many sources of loss, it is seen to be a significant one when we note its connexion with low standards of living in several parts of the world. In such regions, even if natural resources are abundant and there is no overpopulation, prejudice keeps productivity per person low. The Southern states of the U.S.A. offer an obvious example of this.

A second type of economic cost of prejudice is that which arises out of social problems which are aggravated. Much of this cost is borne by a government budget. Where prejudice creates social problems, the government must control or alleviate them. Even a government run by the most prejudiced people finds it imperative to control communicable diseases and epidemics, maintain a police and jail system, offer some protection against accidents, and provide a minimum of direct relief so that starvation will not be too obvious. The costs are frequently more direct. The bad health of a group of people kept down by prejudice creates an unhealthy environment for the prejudiced. The costs of crime are met not only by the government but

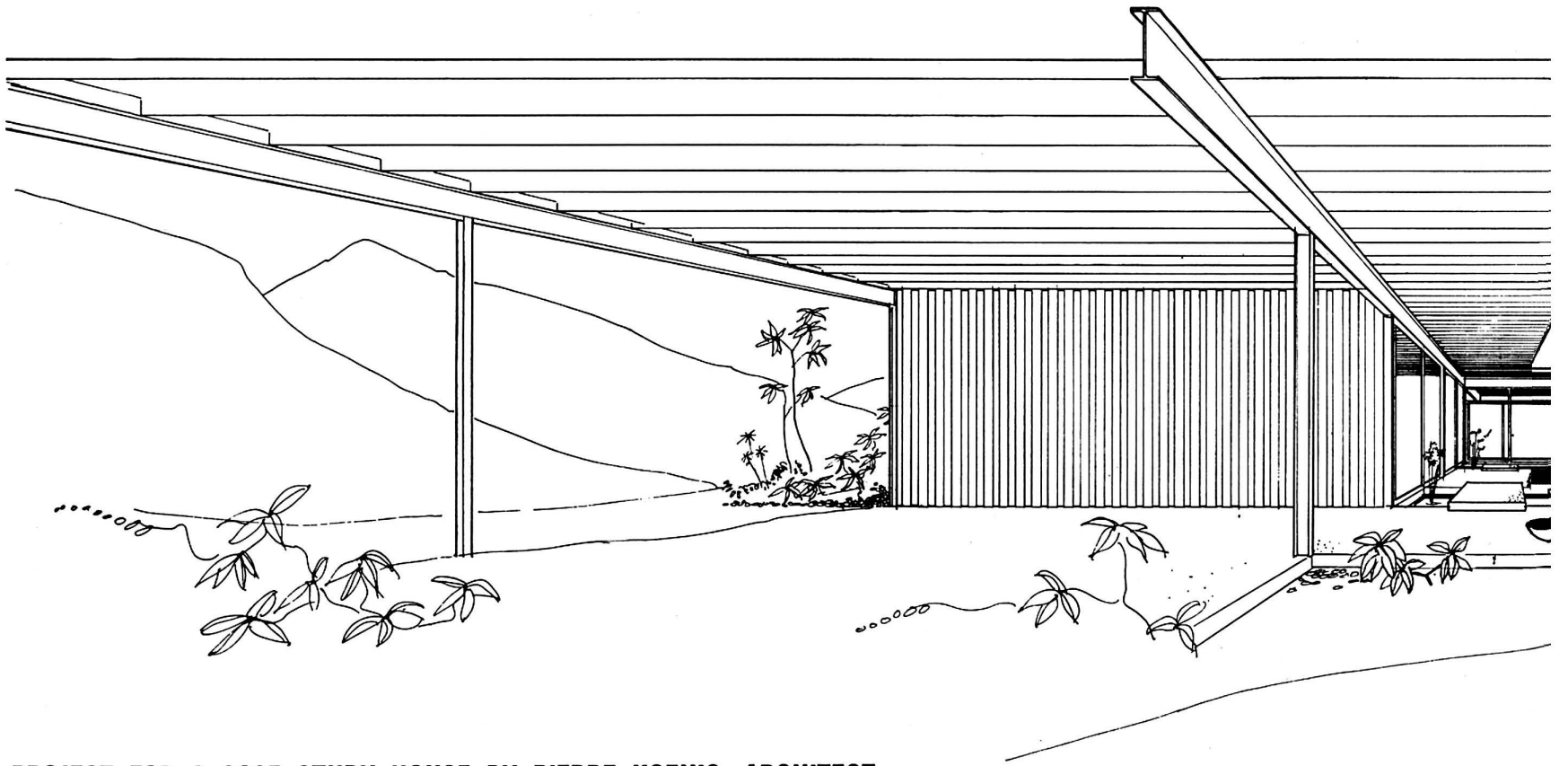
also by the criminals' victims.

A third group of costs is to be measured in terms of time wasted before being translated into terms of money. A casual inspection of the front pages of the world's newspapers would indicate that the people of countries where prejudice prevails spend much time in discussions on how to treat minority groups. Only in prejudiced countries are congresses and parliaments frequently engaged in debate and legislation concerning minority groups. Many of the private organizations ranging from businessmen's groups and unions to sports groups and social clubs in these countries find it necessary to take time to consider how and in what degree to apply their prejudiced policies in specific cases. In terms of the primary aims of these congresses and organizations, such activity is a waste of time. The group could turn its attention to matters more directly connected with its own well-being, or it could release its members sooner to pursue their own interests.

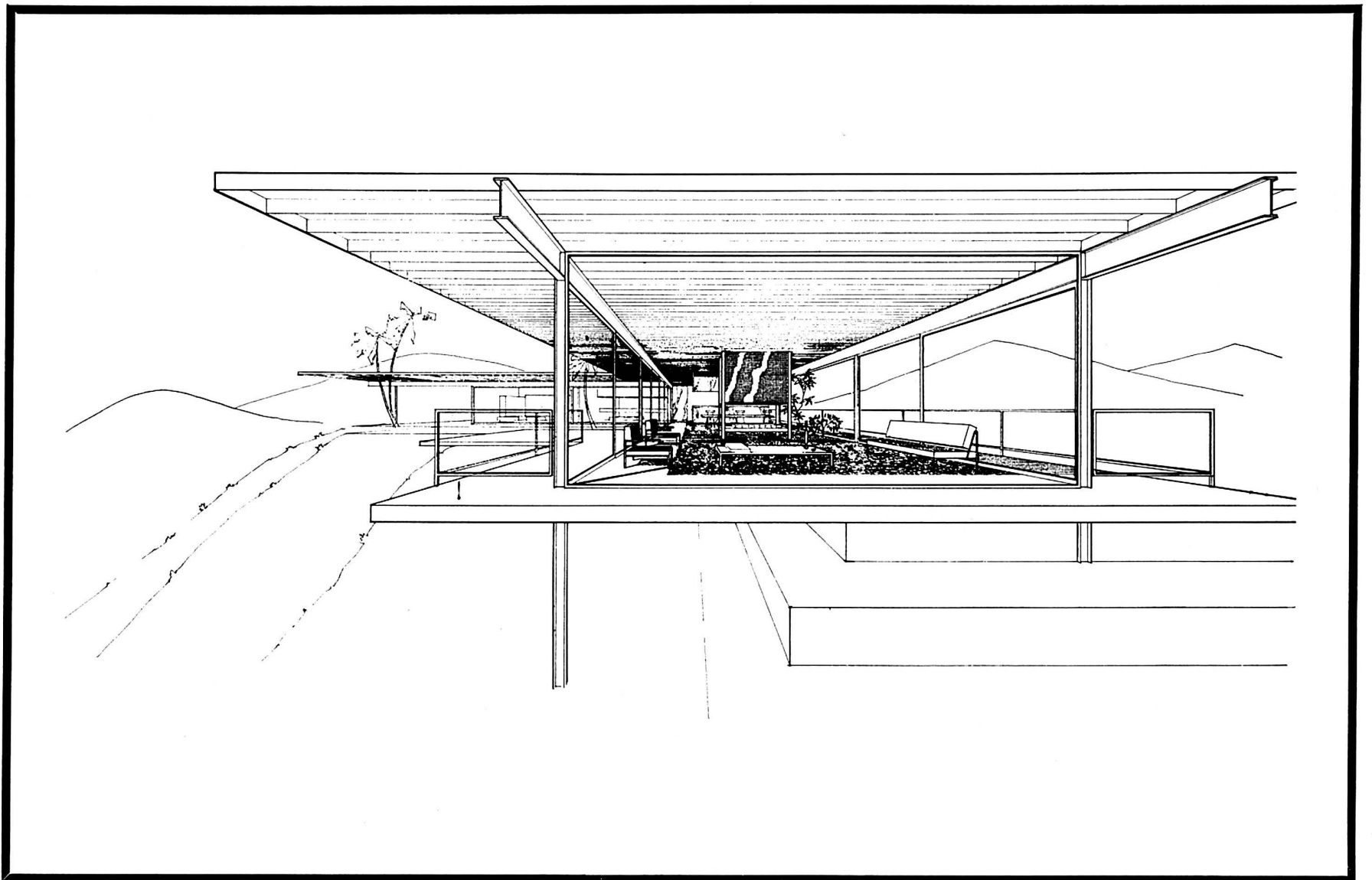
Then, too, the existence of more laws and rules creates more opportunities for litigation and for contesting the rules. Give people a grievance and an enormous amount of time will be spent in indulging it. The prejudiced peoples of the world impose on themselves a huge burden simply by obliging themselves to decide how and to what extent in specific cases they shall hold down the people against whom they are prejudiced. This burden has to be measured in terms of time and mental energy.

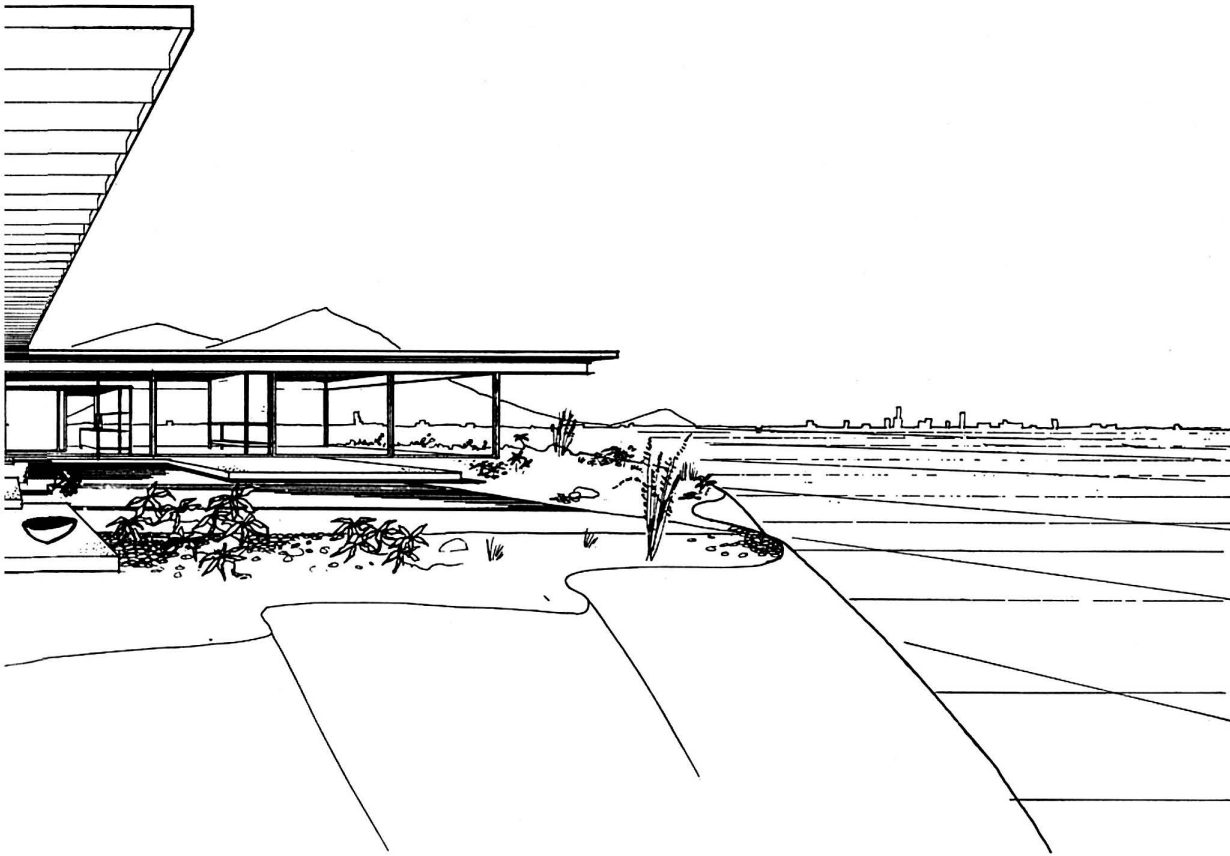
Another cost of prejudice is seen most clearly in the relation between nations today. Each nation is anxious to gain the good will or respect of other nations, whether its ultimate aim be peaceful accommodation or domination. Diplomacy, international economic assistance, participation in world organizations, and all other governmental activities directed towards other nations, are aimed at acquiring prestige and influence. These efforts on the part of some nations are partially nullified by acts of prejudice within those nations. Few people will regard with complacency acts of violence and discrimination against members of their own race or nationality in another country. And many other people wonder whether an ally is to be trusted if it engages in acts of prejudice against minority groups. While prejudice is only one factor among many, a survey of international attitudes today would show that there is no complete trust or respect for nations in which prejudice prevails.

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PROJECT FOR A CASE STUDY HOUSE BY PIERRE KOENIG, ARCHITECT





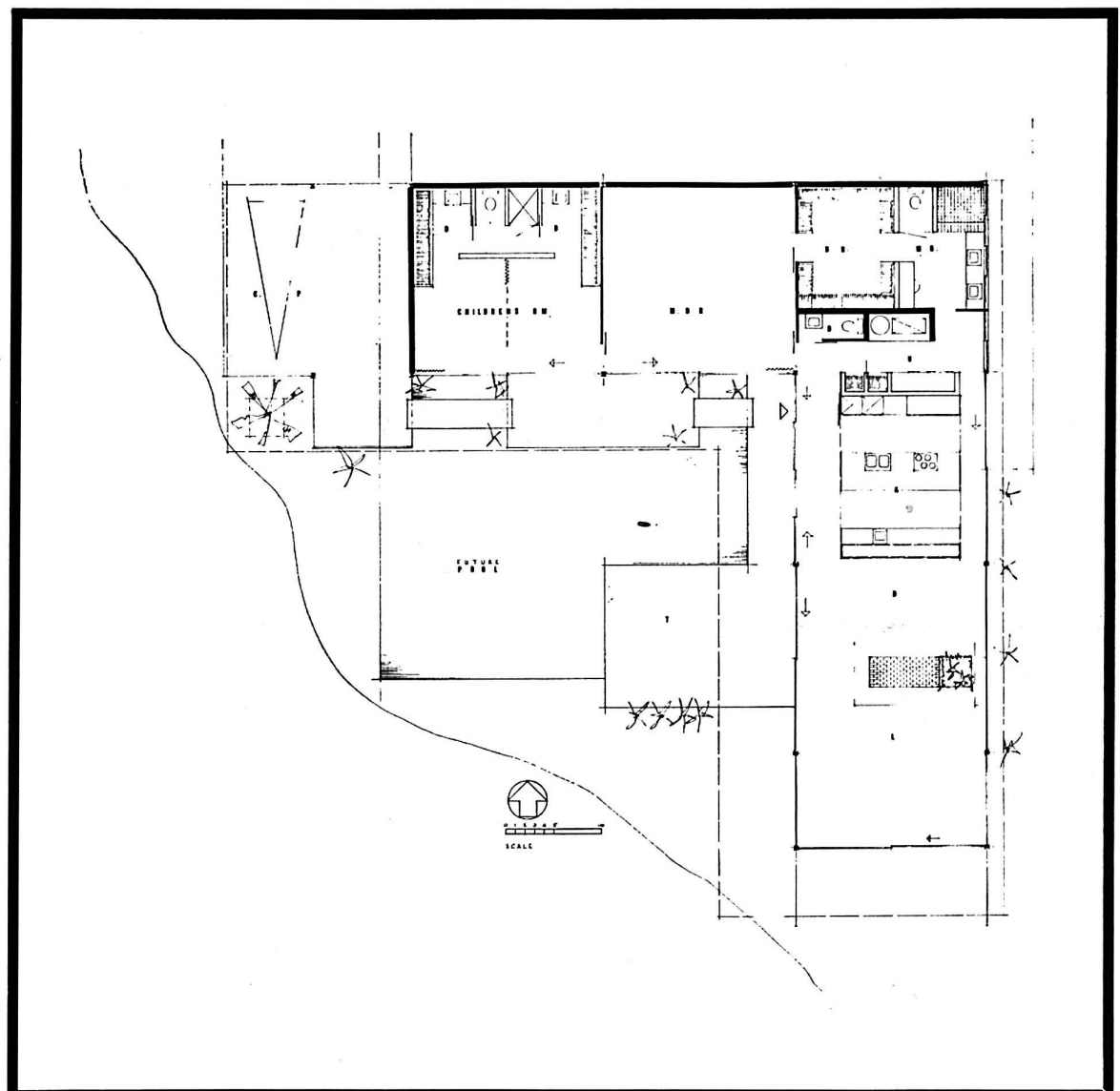
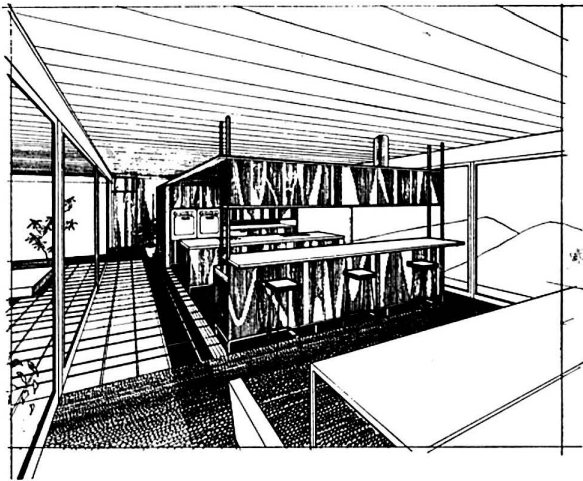
Case Study House 22 proposes a fresh architectural solution towards the full utilization of the exciting possibilities of the site. In the foothill areas, the term "view lot" has become an often mis-applied cliché. Here the term is valid, as the building site is located on a promontory overlooking the city of Los Angeles and its environs. With an unobstructed view encompassing an angle of 240 degrees from the mountains to the sea, the owners felt it would be illogical to design a conventional walled structure. Case Study House 22 functions as shelter only. All else is subordinate to the focal interest, the surrounding panorama.

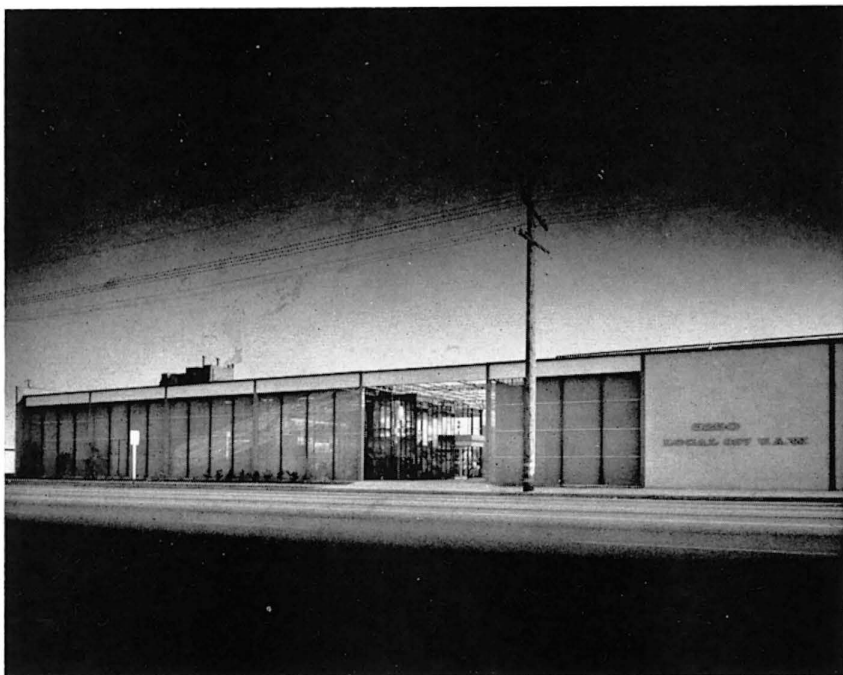
Exposed steel wall decking is used to obtain privacy at the street entrance. Otherwise, the plate glass walls continue, except for slender supporting steel columns and sliding door frames, uninterrupted around the perimeter of the house. Major units, such as the fireplace and kitchen cabinets, are disengaged from the exterior wall surfaces and are free-standing elements. Wide roof overhangs protect the interior from the undesirable effects of afternoon sun and sky glare, and provide cover for outdoor living.

The positive-negative space concept tends to be nullified, since there is no major line of demarcation between one's view from an interior position and the horizon. The total effect is one of a free-floating span of roof — and shelter in a dramatic setting.

To make the most of the level buildable area the plan is L-shaped with the pool filling the remainder of the site. Small areas are reserved for children play area, adult play area and utility yard at various locations outside. To

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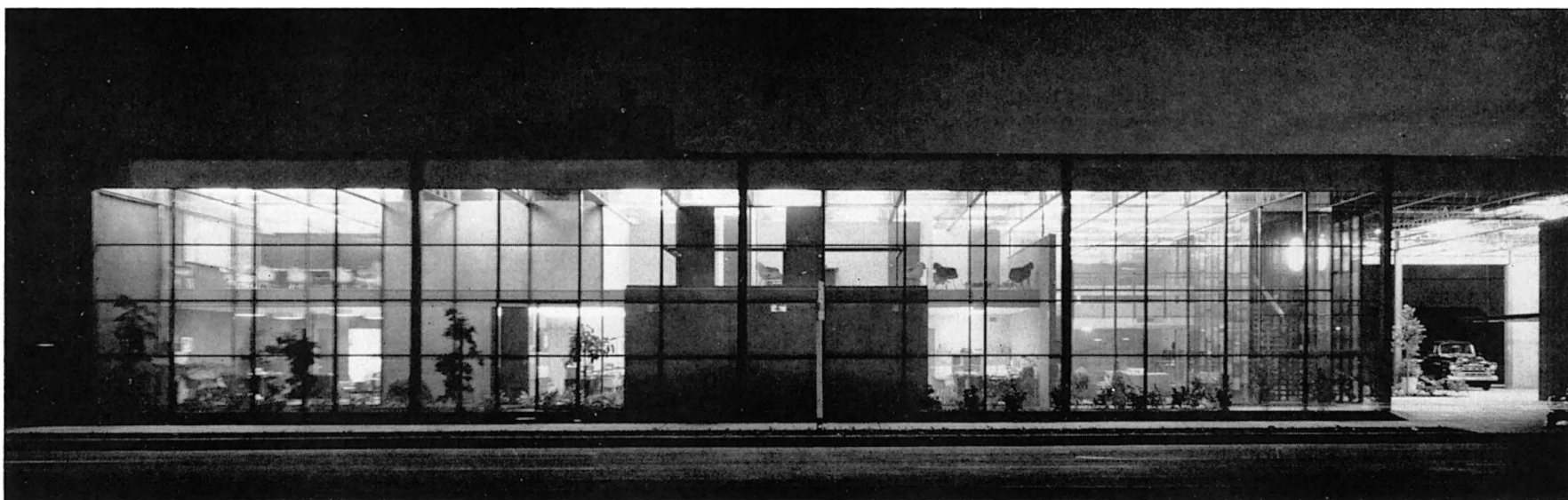




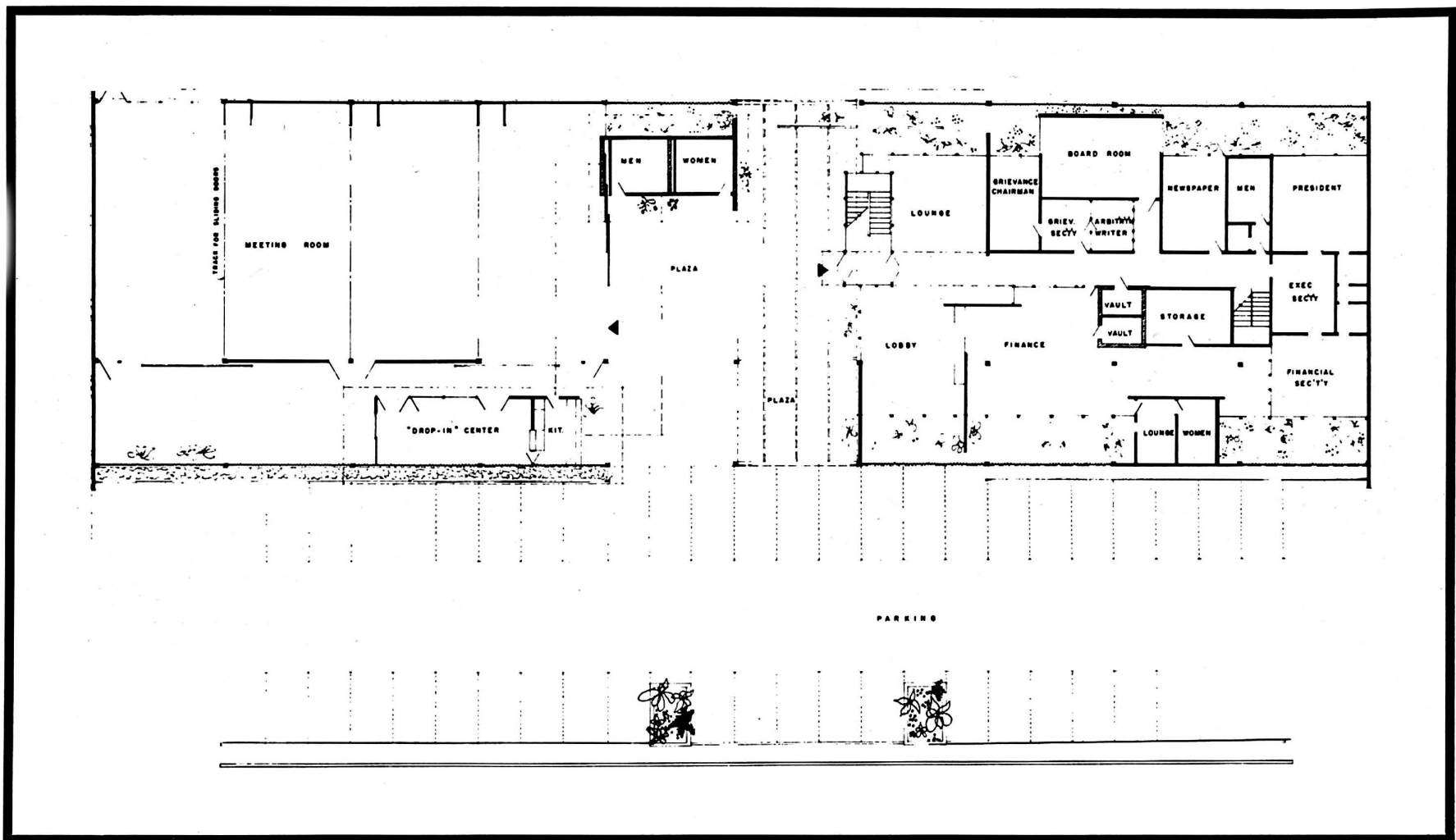
THE UNION SERVICE CENTER IS LOCATED ON ONE OF THE BUSIEST TRAFFIC ARTERIES OF THE INDUSTRIAL SECTION. AN ARCHITECTURAL FEATURE OF THE BUILDING IS A TWO-STORY EXPANDED METAL SCREEN THAT FILTERS OUT THE OBJECTIONABLE ASPECTS OF THE SITE AND LEAVES THE INTERIOR QUIET AND COOL.



AN ENTRY-CONCOURSE BISECTS THE STRUCTURE TO PROVIDE A PLEASANT PLAZA FOR CONVERSATIONAL GROUPS, AND SPACE TO HOLD OVERFLOW AUDIENCES FROM THE ADJOINING AUDITORIUM. LARGE SLIDING DOORS CLOSE OFF THIS END OF THE AUDITORIUM. A STAIRWELL WITH STAINED GLASS RANDOM INSETS IS A SPECTACULAR FEATURE OF THIS AREA.



CATWALK LEADING FROM STAIR LANDING SPANS THE TWO-STORY LOBBY, PENETRATING THE GLASS WALL AND FORMING A CANOPY FOR THE MAIN ENTRANCE DOOR TO THE LOBBY DOWNSTAIRS.



UNION SERVICE CENTER BY SMITH AND WILLIAMS, ARCHITECTS

The major problem in the design was the housing of multiple activities in a restricted space, within a rigid budget, and to produce a structure of quality that would be an addition to the community. Within the open framework the control and utilization of space has been beautifully worked out, and the undisguised structural elements clearly express the building's strength, and the interiors form a unity with the outdoors without sacrificing privacy. Natural finishes appear rich without actually being expensive, and their restrained and unpretentious character helps to create a comfortably subdued environment.

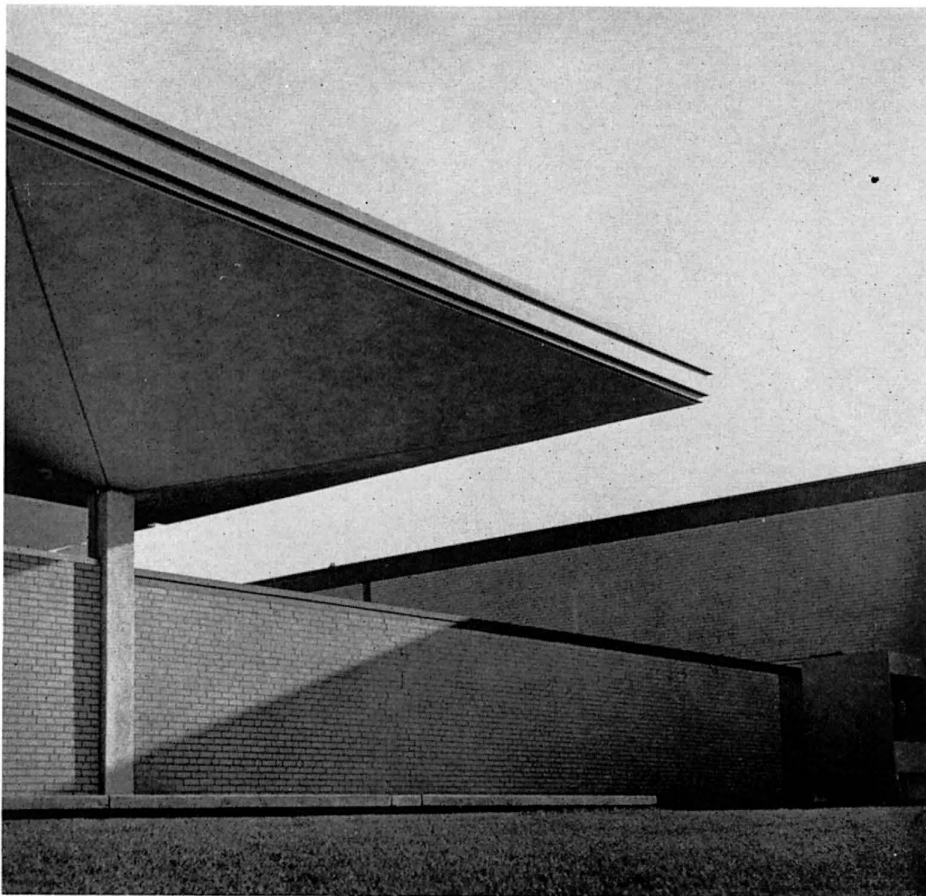
Adequate accommodation has been provided for all the normal business functions. These facilities are all housed on two floors in one half of the building. The remainder is a large auditorium with a recreational lanai along one side. A bisecting concourse-entry separates the auditorium from the offices and holds overflow audiences as an extension of the auditorium. It also serves as a central plaza. As the most versatile and economical means of creating free space, 50-foot open web steel trusses on steel columns were used to frame the building two stories in height. The building itself is opened to the outside by large stretches of fixed glass. But the use of so much glass introduced its own set of problems. A heating and air-conditioning system was only the beginning of a solution. There were also the problems of reflected heat and glare and the need for privacy.

There was heavy traffic and the attendant noisy confusion from the street. To solve these numerous problems an architectural buffer zone running the two lengths of the structure was devised, composed of a planted strip of garden sandwiched between the glass walls and a two-story sunscreen of expanded metal porcelain enameled against corrosion. The twisted perforation in the expanded metal throws out of focus the gaze of passersby to gain sufficient privacy

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PHOTOGRAPHS BY JULIUS SHULMAN

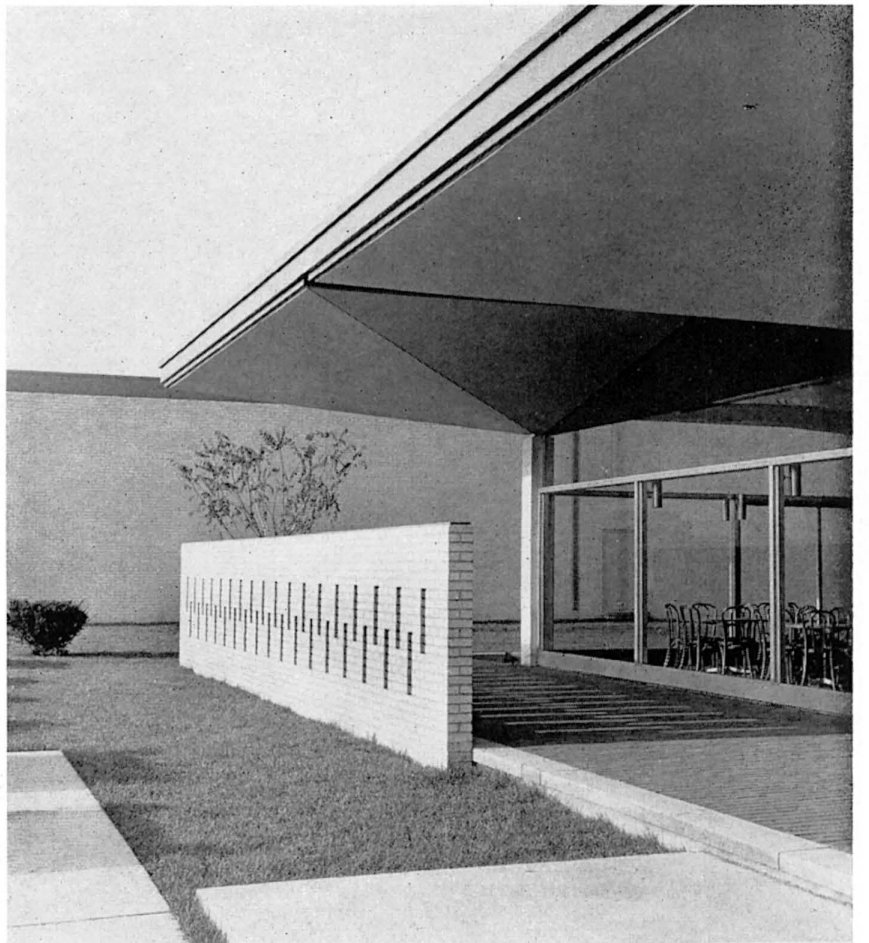
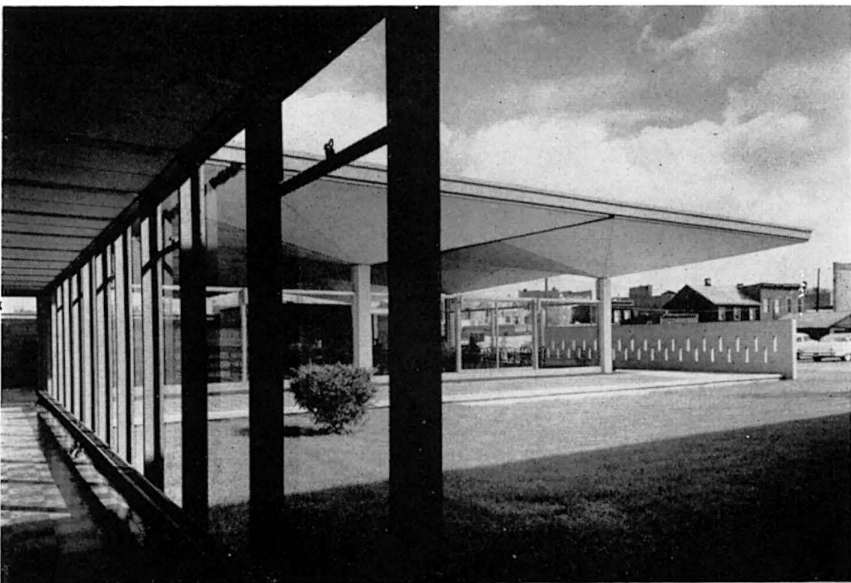
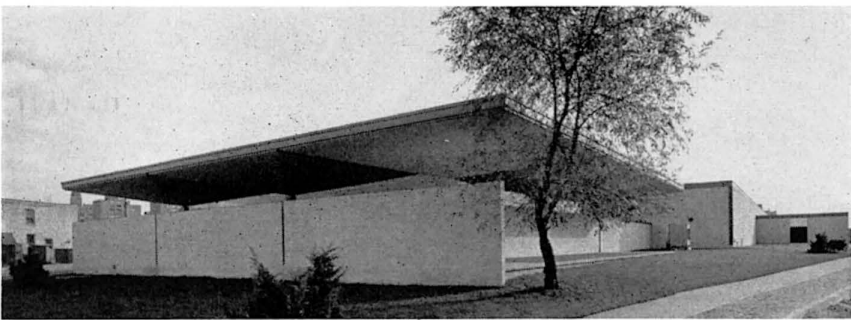
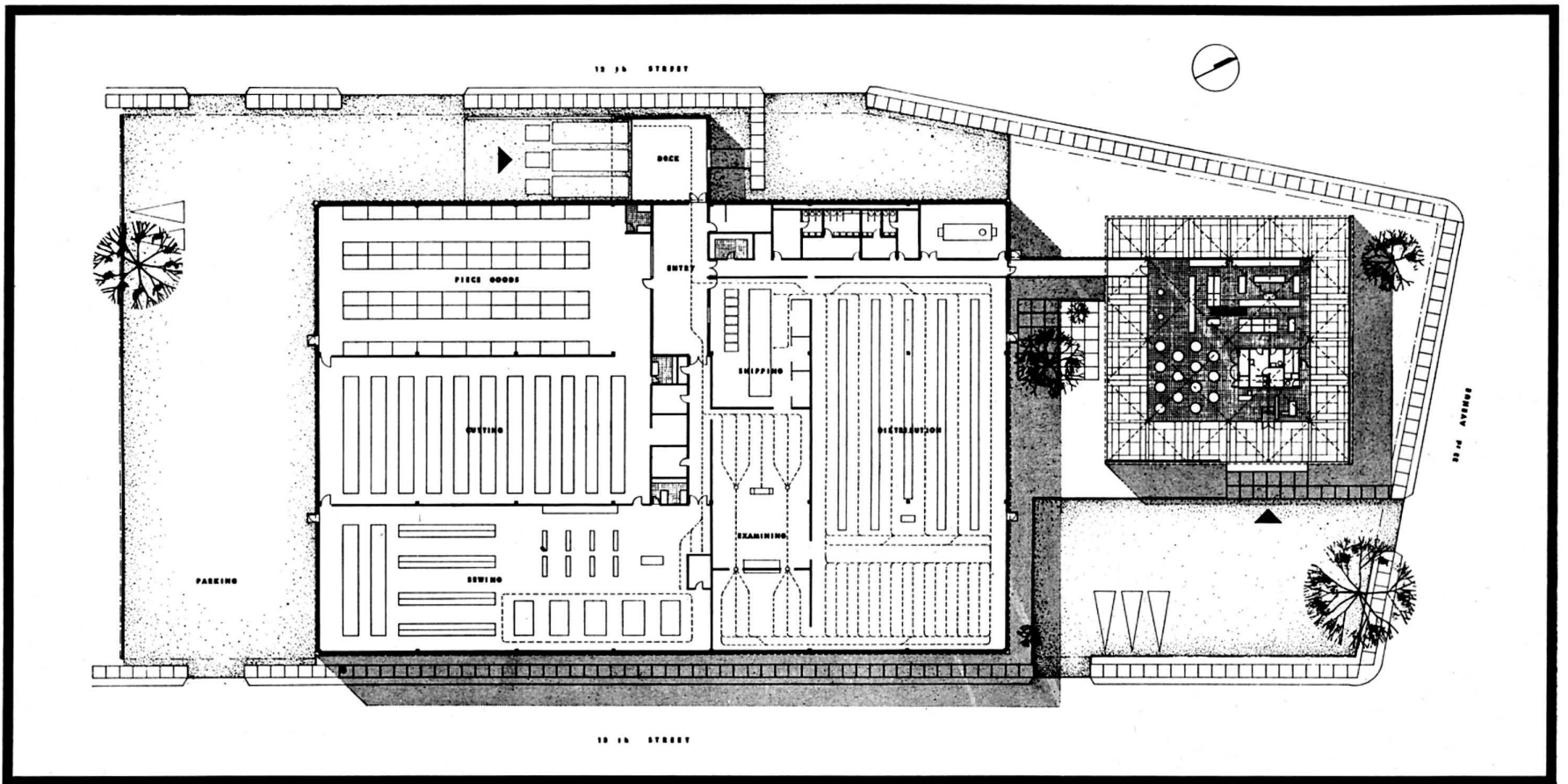


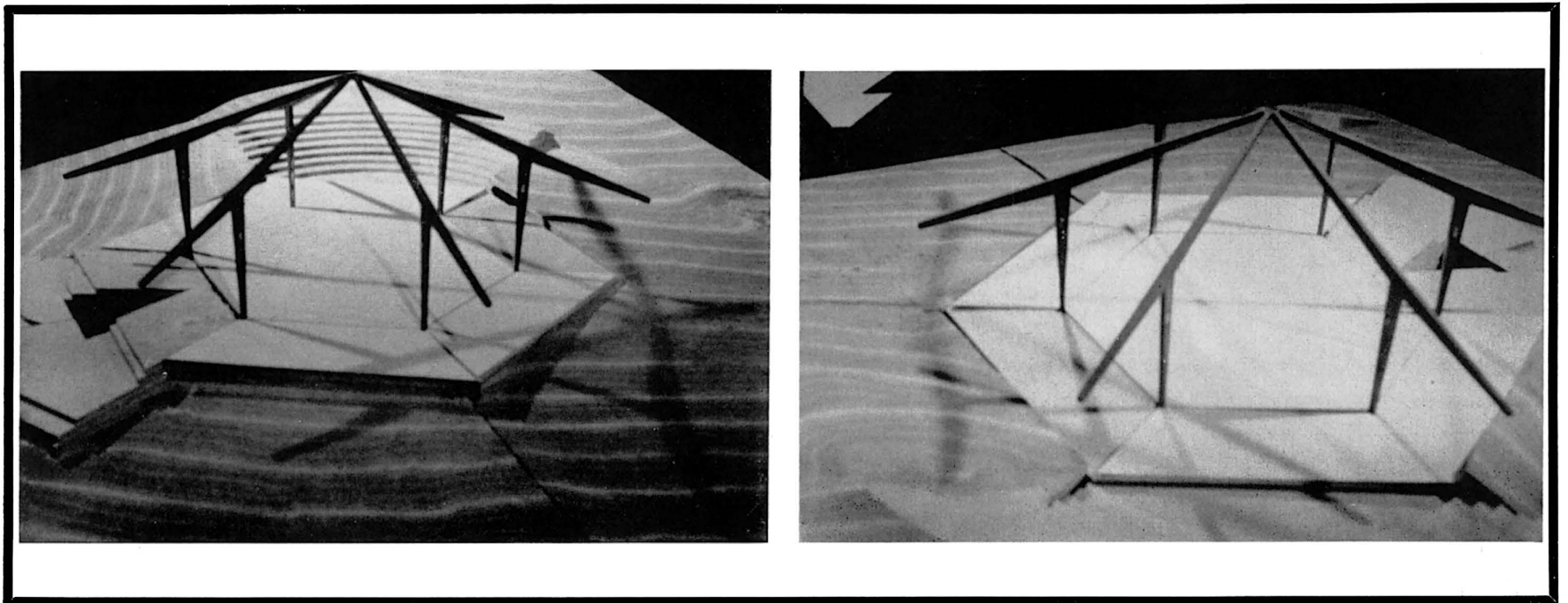
This new 50,000 square-foot plant occupies a two-acre site. Generous spaces have been allowed for parking, a garden court, and a sheltered promenade for the public. The 4,000 square-foot office and cafeteria building is air conditioned. It is constructed of light-weight steel umbrellas joined as three hinged arches making a sheltered glass pavilion. A glass link past a garden court connects the office unit with the plant. Construction of the plant is of long span, cantilever steel frame with gypsum roof. Walls are of brick veneer and block back up. An off-street loading dock is provided for three trucks.

This is the first modern plant in the garment industry, housing under its roof the entire making of a coat from cloth to finished product. Every plant space and piece of equipment was jointly and specially designed by architect and owner. Strong color schemes have been used in all manufacturing spaces making this a unique working environment.

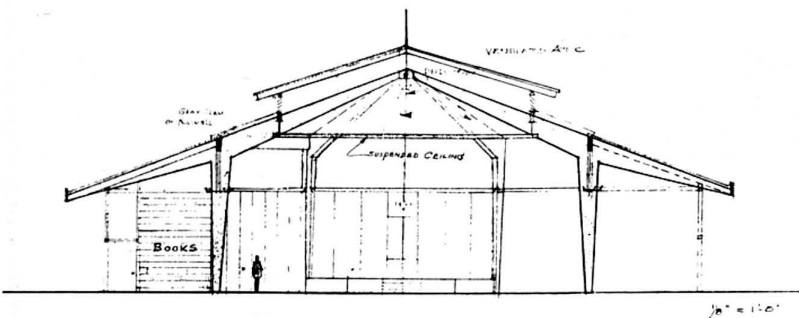
SMALL FACTORY BY ULRICH FRANZEN, ARCHITECT







RELIGIOUS CENTER BY J. R. DAVIDSON



This camp institute, dedicated in the name of the late Justice Louis D. Brandeis, was designed to serve during the summer months as a facility for groups of children as well as grown-ups, and for weekend programs, with a broad range of activities during the entire year. The need for an adequate auditorium and reference library was acute. An auditorium to accommodate about 300 people was required, as well as an area for religious services, and reading and music libraries in conjunction with the central area.

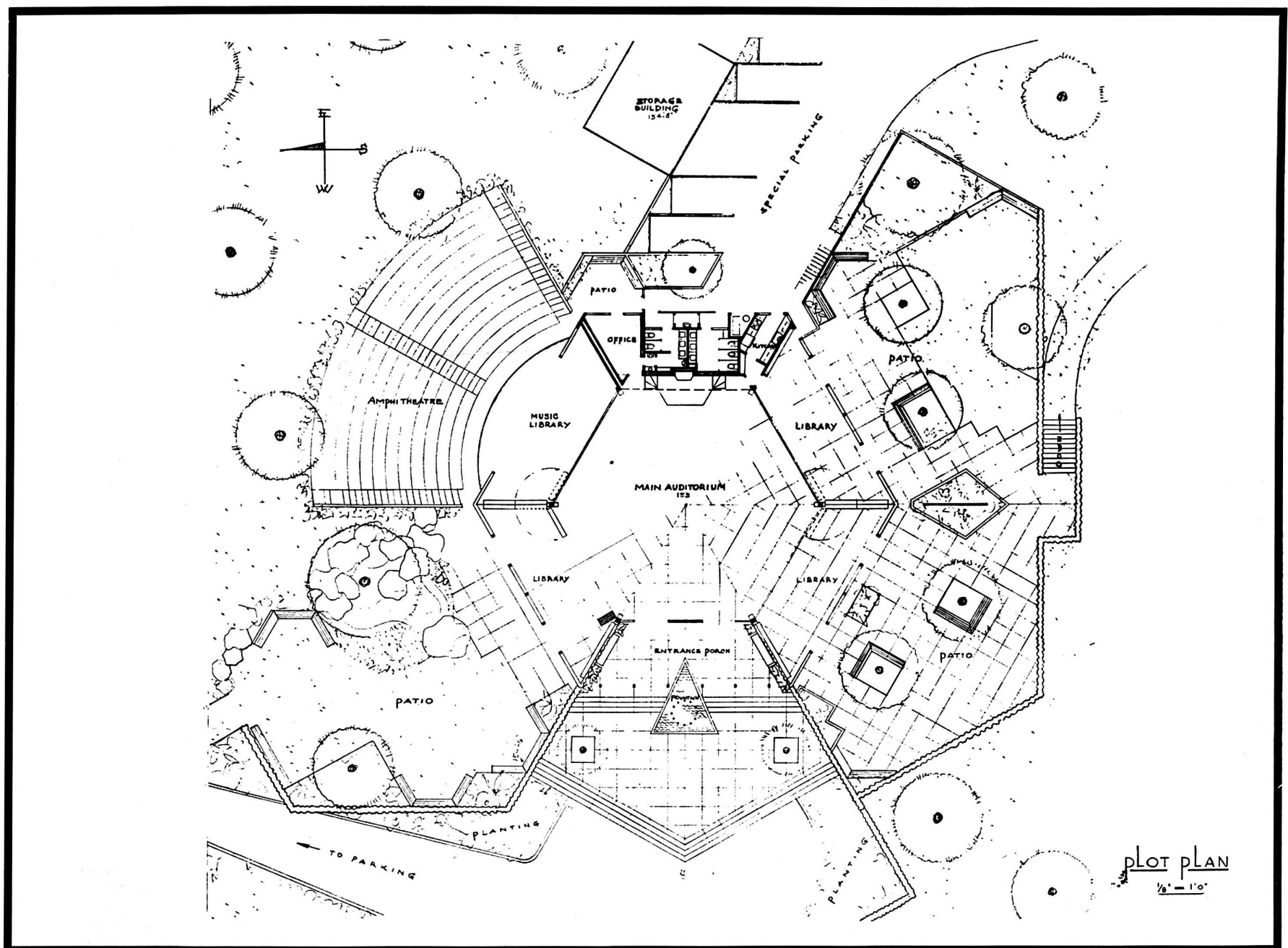
A building site was chosen at about the visual center of the Institute's 2200 acres of gently rolling land. The location suggested a circular type of building, and it was finally decided that a hexagonal building came nearest to fulfilling all the requirements. The core of the building is the assembly hall, surrounded by six sections which serve as entrance, libraries, and shrine. Behind the shrine section are offices, kitchen and mechanical equipment. The library sections become separated from the main auditorium by folding walls. With the library areas open, the seating capacity can be increased by 200.

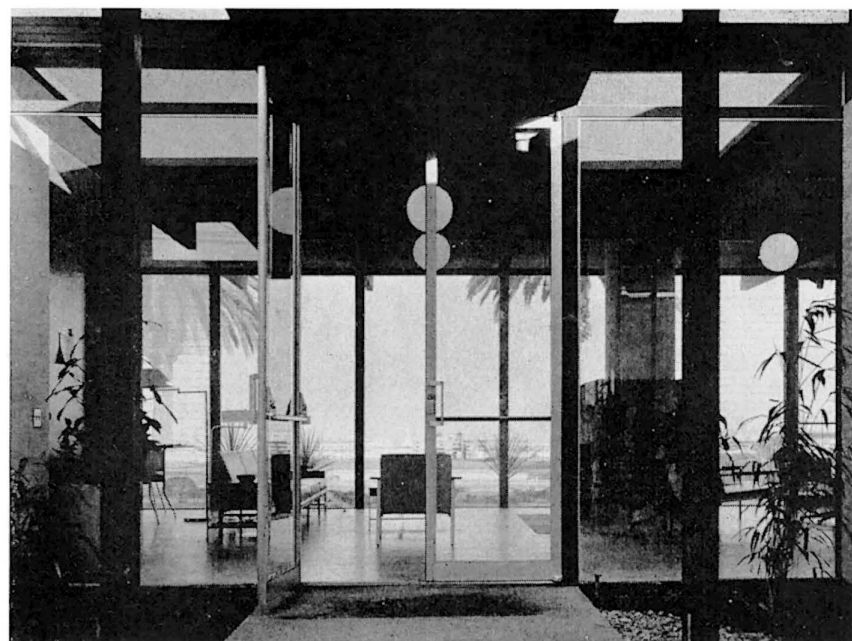
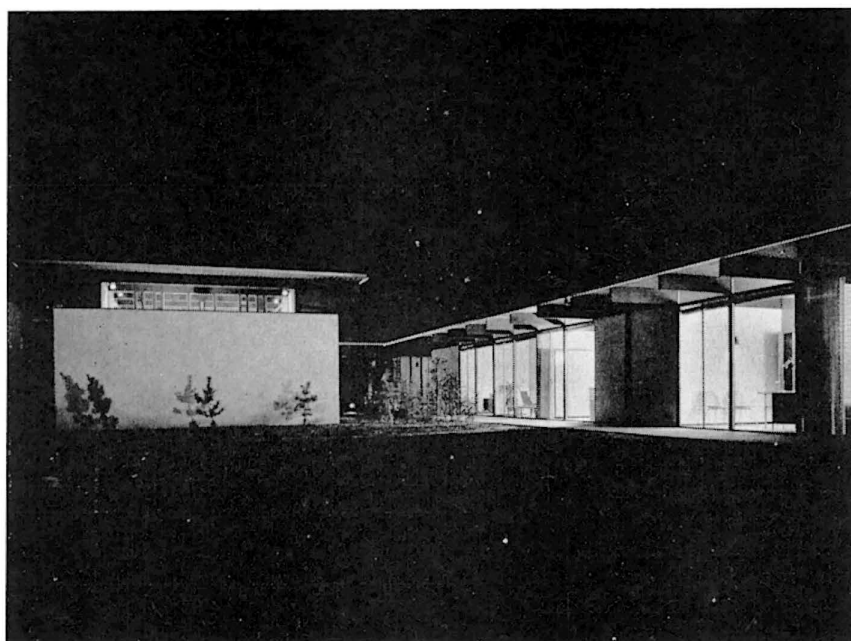
All sections of the building can be entered

directly from patios which are, in effect, extensions of the various libraries. One of the library areas is devoted to music and drama and extends outside to a point where a gentle elevation of the site provides a natural setting for an amphitheater of about 400 seats.

The structure consists of six large "steelbents" 37-foot high, with a span of 60 feet, which are located at the six corners of the inner hexagon. The entire roof is carried by these six members. Consequently, the exterior walls of the libraries can be curtain walls of glass framed in aluminum. Daylight for the center space is provided by a band of plastic sandwich skylight, 16 feet wide on all six segments of the roof. The center of the ceiling is a floating hexagon over 40 feet across, enclosing the Star of David. This suspended ceiling is a source of light of varying intensities. It is also an acoustical and thermal insulating device as well as the only important decorative element of the interior.

Extensive landscaping for approximately ten acres around the building is being designed by Eckbo, Dean and Williams. The theme is the Garden of the Bible.





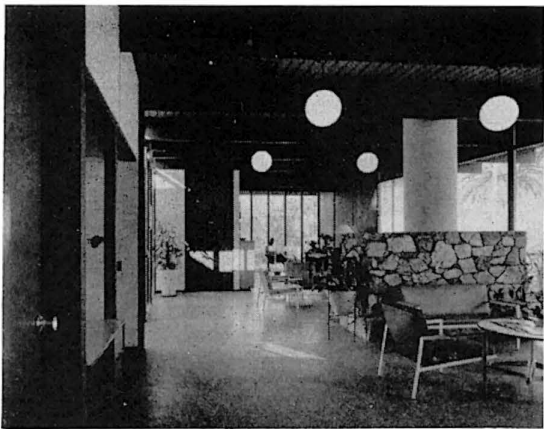
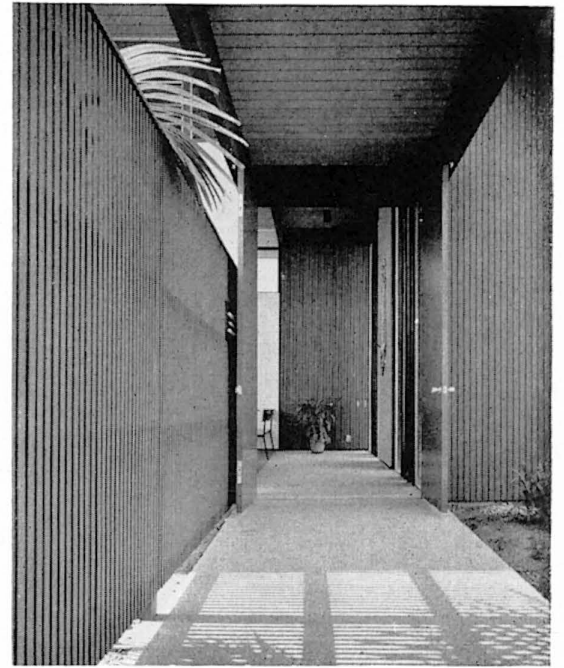
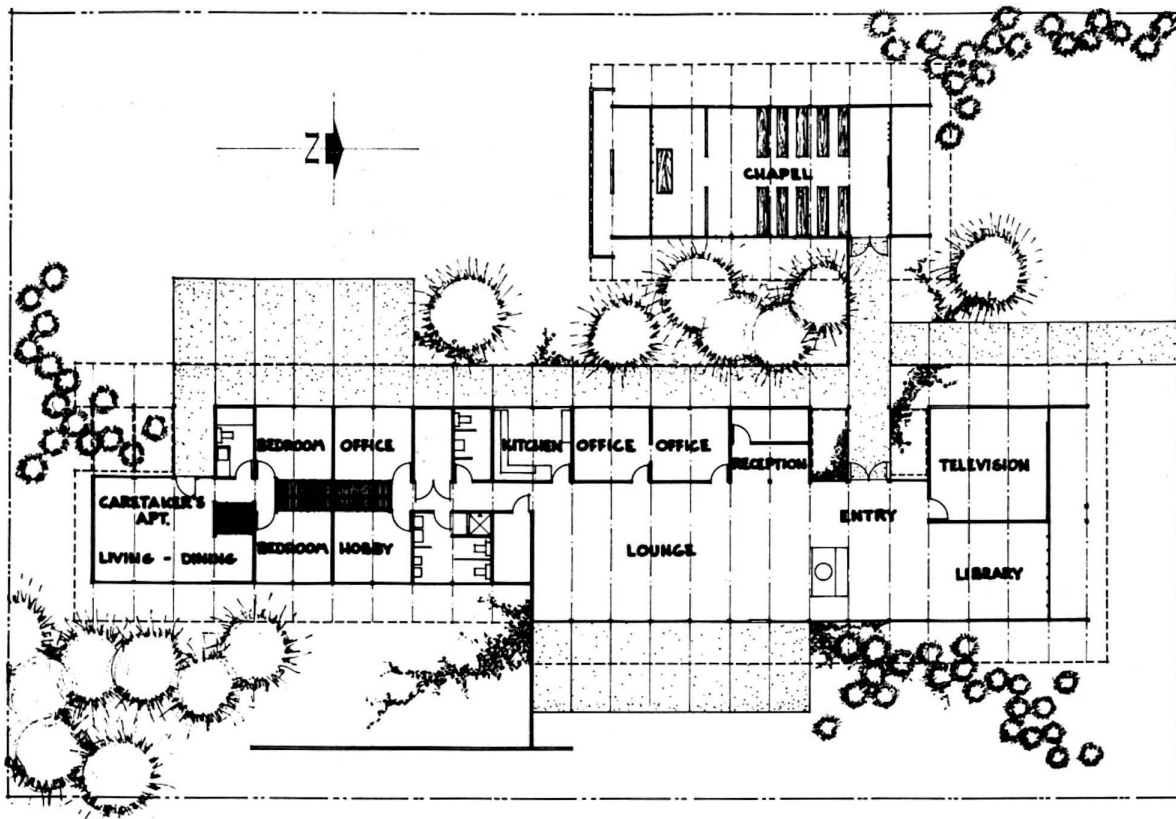
RECREATION CENTER BY CARLETON M. WINSLOW, ARCHITECT AND WARREN WALTZ, PROJECT DIRECTOR

ASSOCIATE ARCHITECTS: ANDREW JONCICH
WILLIAM LUSBY

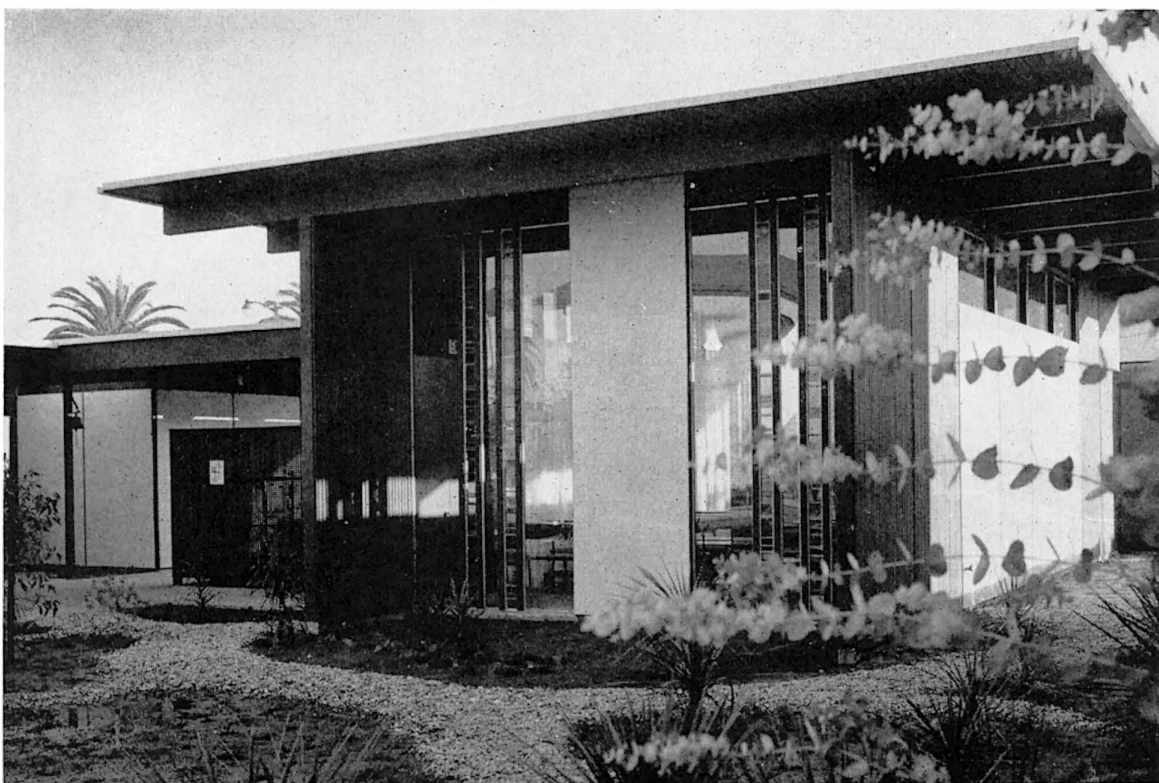
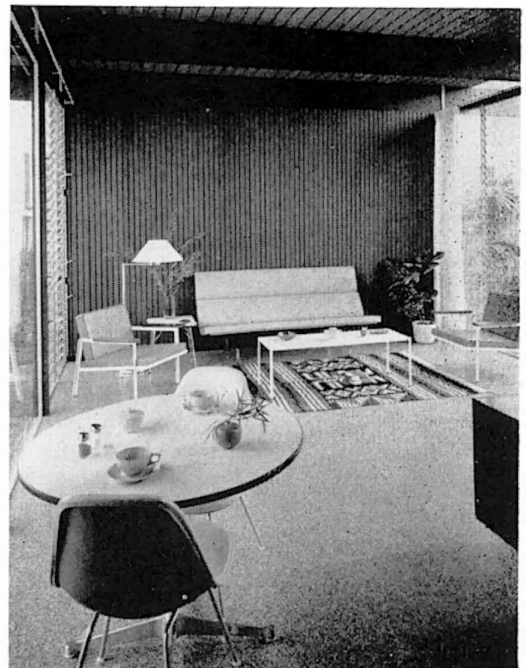


MOSAIC PANEL IN ALTAR AND CROSS: DALE OWEN

PHOTOGRAPHS BY MARVIN RAND



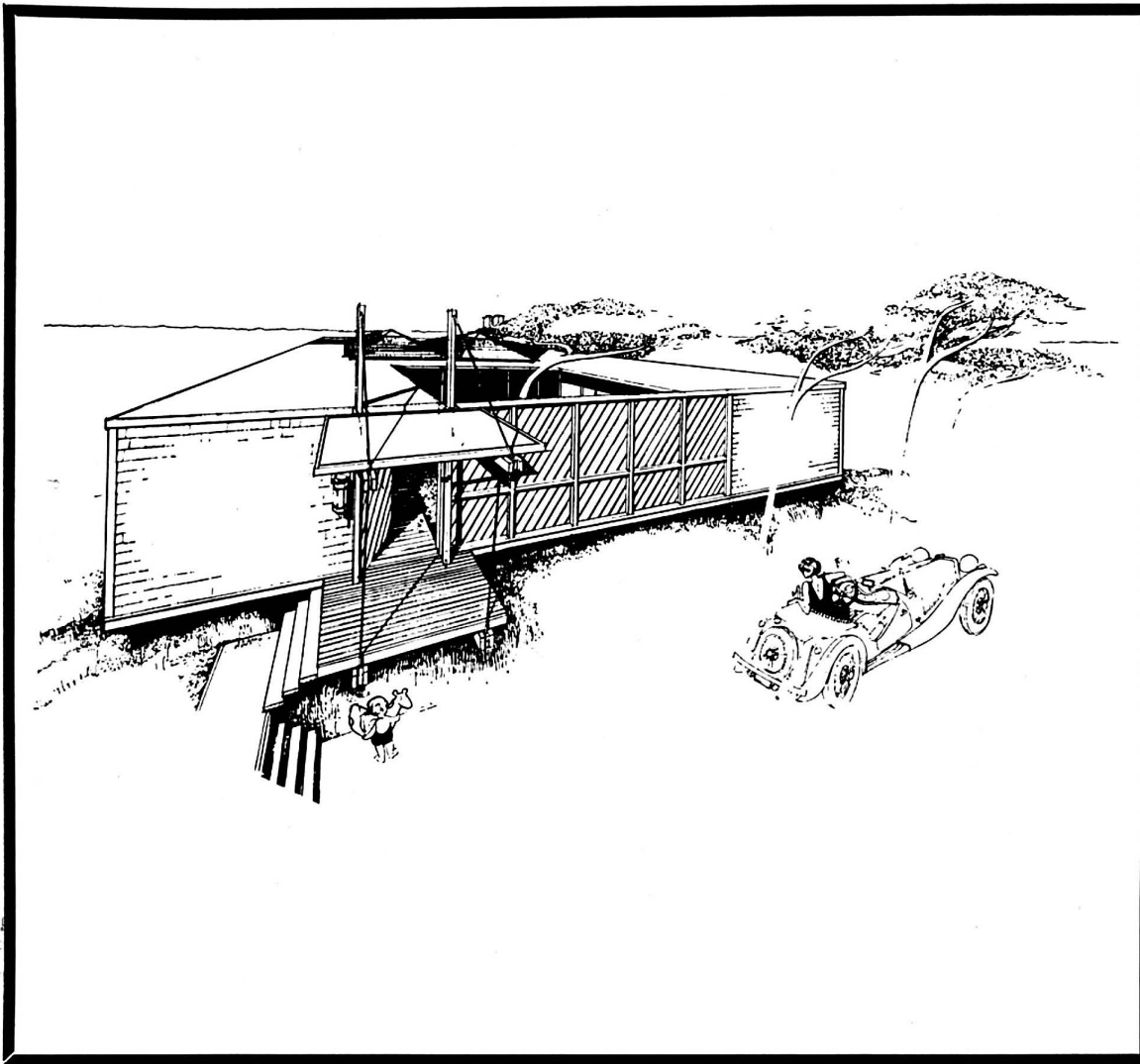
FURNITURE: THE HERMAN MILLER FURNITURE COMPANY



The building is to provide recreation and worship facilities for merchant seamen away from home. It expresses this dual function by grouping recreational and administrative areas in one building of modular construction and low roof and the religious area or chapel in another building of smaller area but higher roof. Both buildings are fitted to the same module.

The structure of the building is wood frame on a concrete slab with metal edged plaster panels and glass for filler walls. The roof is 2" thick wood spanning from beam to beam covered with a tar and gravel preparation. The heating system is hot water radiant floor panels from a central location.

The building derives its decorative quality from the structure which is dark and the contrast with the aluminum stops which hold the glass. Bright colors on the furniture and doors and in the decorative mosaic and ceramic elements complete the design.



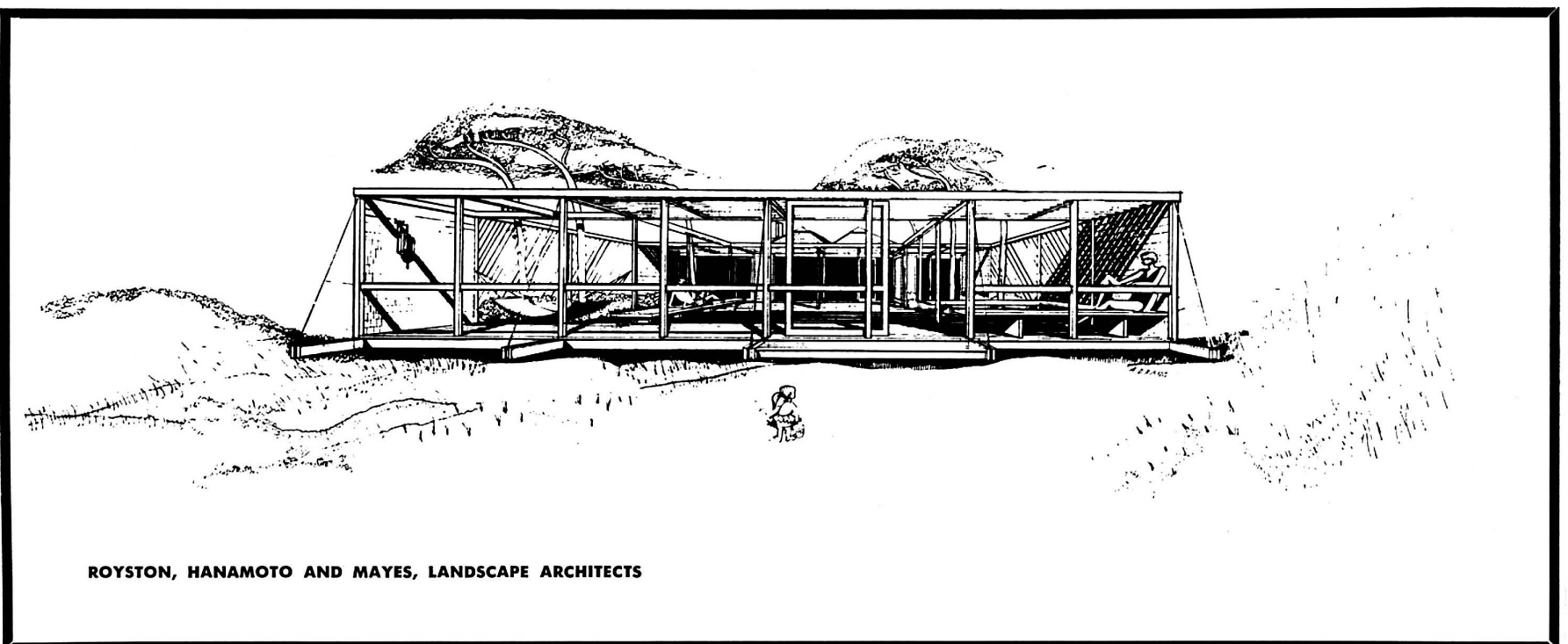
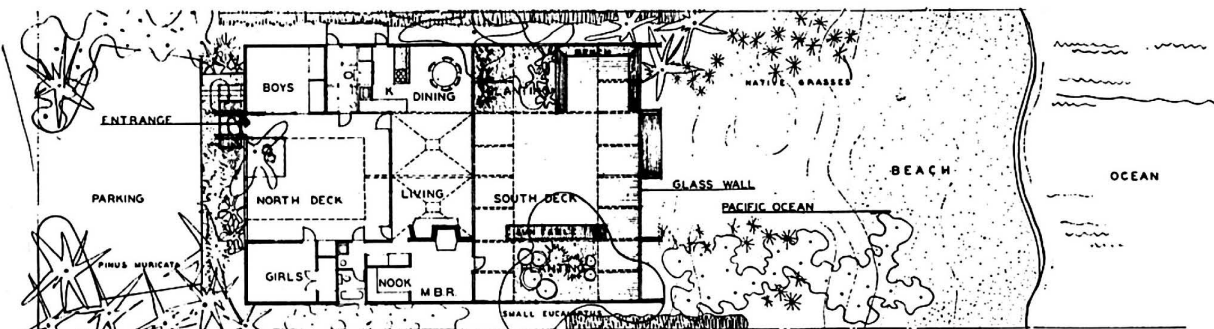
The site is a narrow 60 ft. lot along a privately developed beach front. The ground rises sharply above the road at the front and slopes away gently toward the beach at the rear. The view is to the south, toward the ocean. The project was to design a year-around beach house for two advertising executives and their families with each family using the house on alternate weekends.

The house with the client's minimum requirement of two children's dormitories and a master bedroom with a studio nook, has a living room with an open kitchen and dining space adjacent. The bathrooms, compartmented for maximum use, are directly accessible to the exterior for the convenience of swimmers. The two large decks are designed as an integral part of the house as huge protected outdoor rooms. The entire end wall of the south deck is a glazed windscreen providing protection from the prevailing ocean wind and an unobstructed view of the beach and ocean. Wood trellis work over portions of the south deck provides shade from the sun and glare. In order to minimize hallways, the north deck is used for circulation to the children's dormitories and baths.

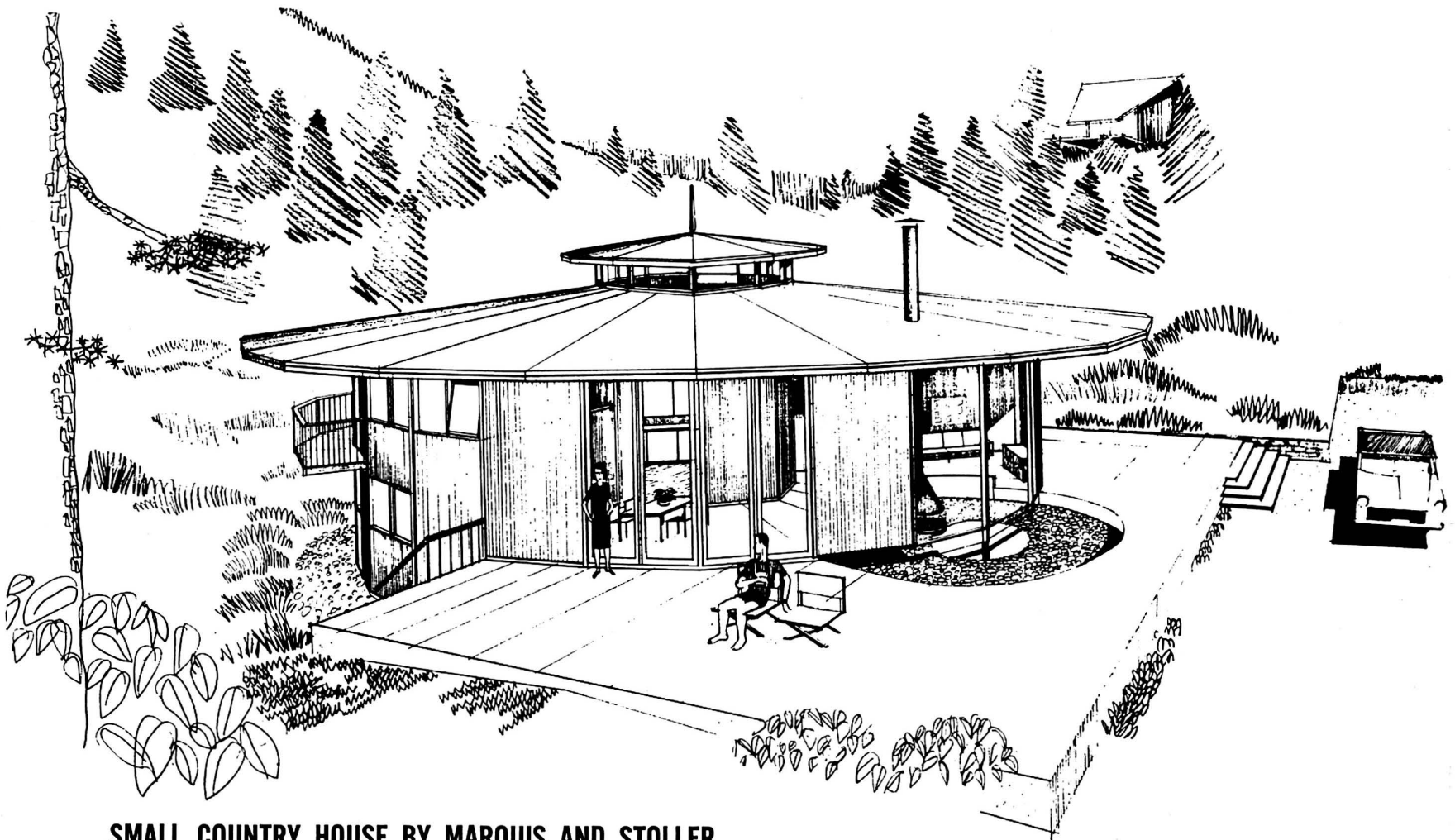
The entire structure is of wood frame construction. The walls are of conventional studding shingled with natural cedar on the outside and rough-sawn fir boards on the inside. The roof framing over the bedroom wings is 2x4 on edge laminated. The living room is vaulted with two wood-framed, skylighted, pyramidal vaults. The fireplace is of whitewashed brick.

In order to preserve the seaside character of the site, native sea grass is allowed to grow up to the periphery of the house, and augmented by trees and shrubbery native to the area. Lush planting areas penetrate the floor of both the south and north decks.

BEACH HOUSE BY ALLEN DON FONG, ARCHITECT



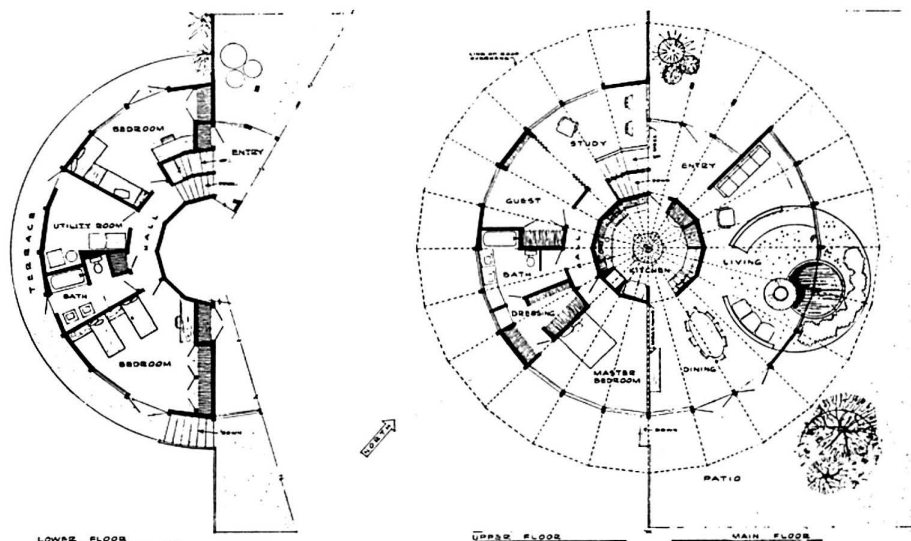
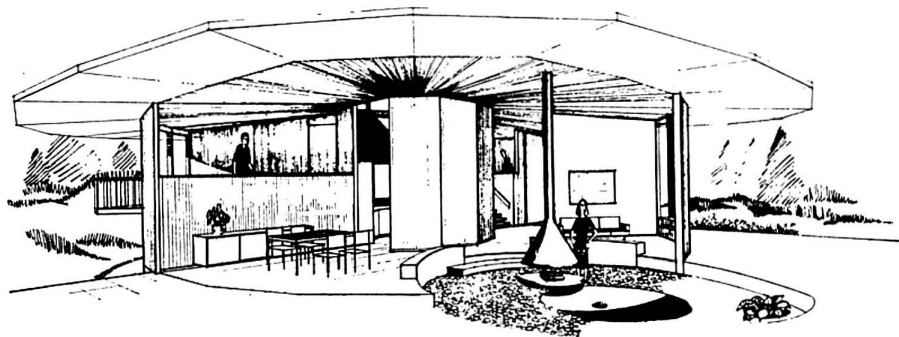
ROYSTON, HANAMOTO AND MAYES, LANDSCAPE ARCHITECTS

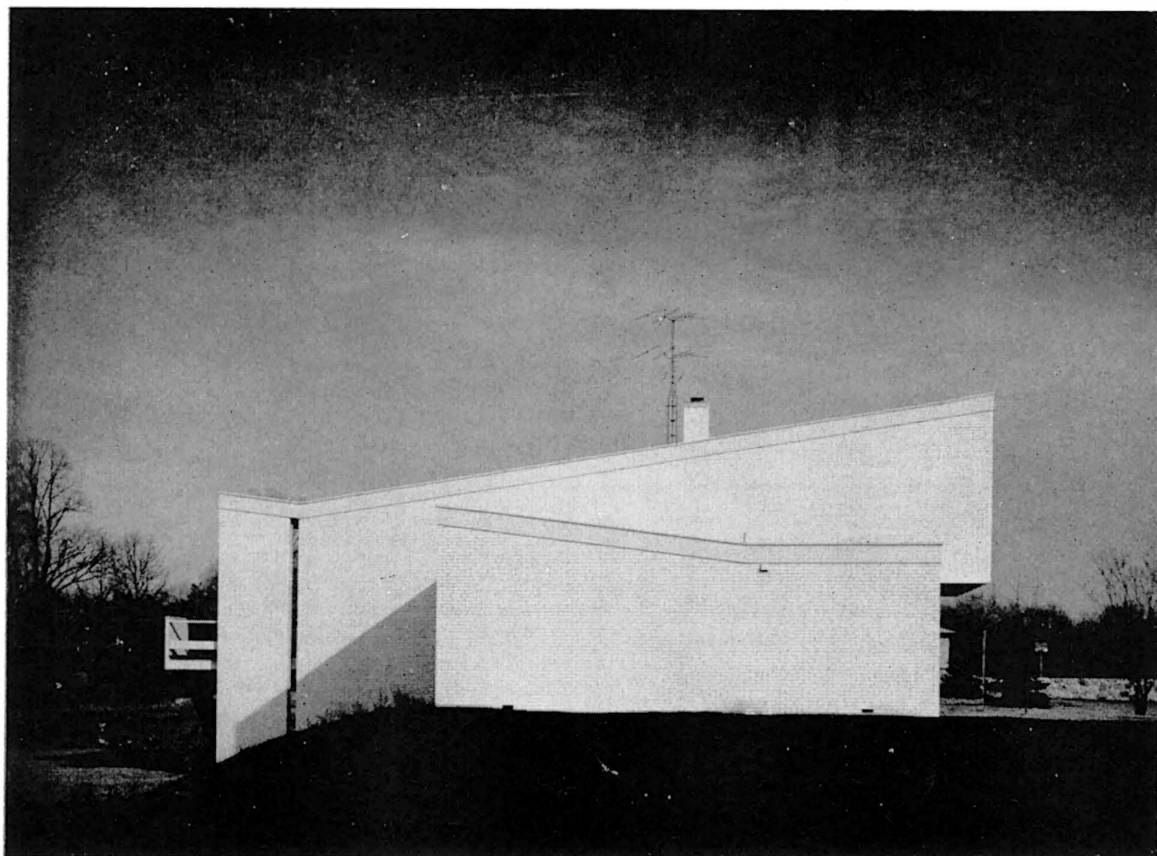


SMALL COUNTRY HOUSE BY MARQUIS AND STOLLER

This house is to be situated on the coast north of San Francisco, with vistas of lagoon, mountains, seashore, and woods. The site is on a natural saddle from which the ground drops away on all sides. To take advantage of this condition the structure has been made round.

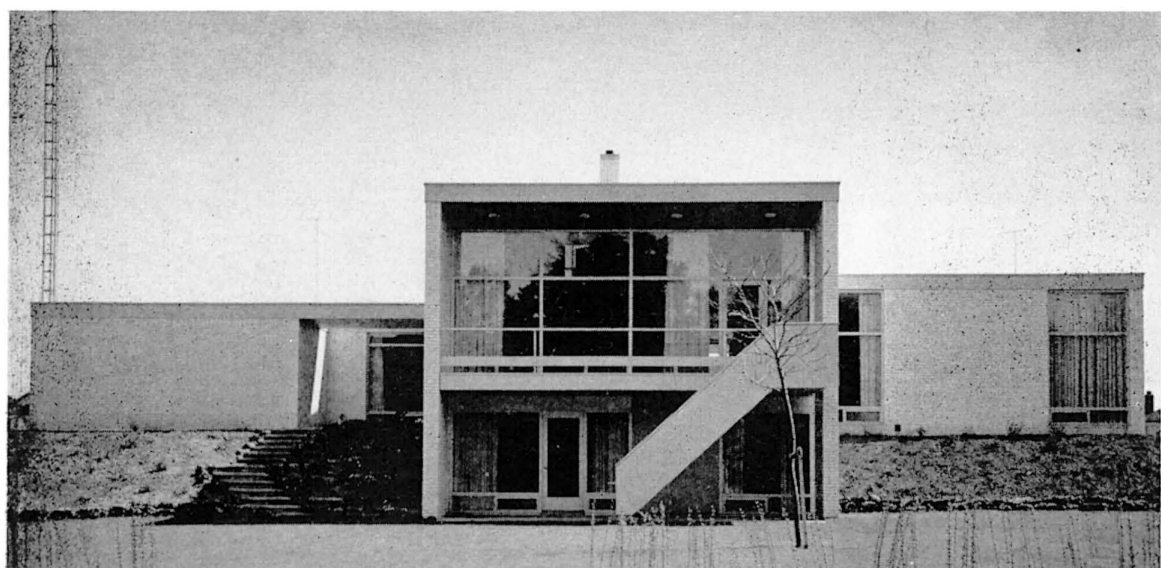
The owner, a cabinet maker, will undertake to build the project himself, using a workshop situated in the valley below. With his craftsman's background he feels that there is no unusual challenge in the special structural system needed to build a circular house. The roof is made up of light-weight radiating members nailed together at the inner circle and flaring out at the eaves. The exterior wall is of post and lintel construction with shop-fabricated panels.





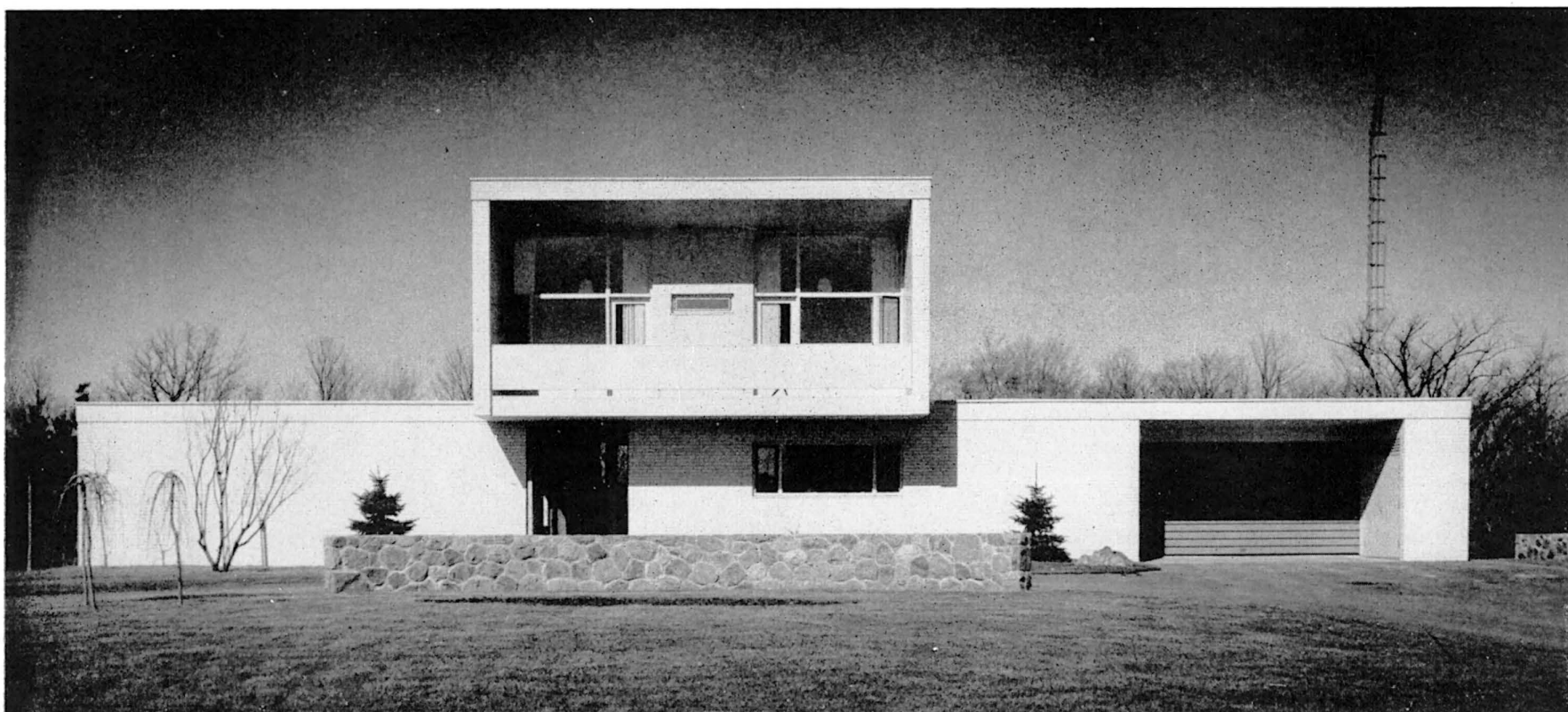
HOUSE

BY IRVING GROSSMAN, ARCHITECT

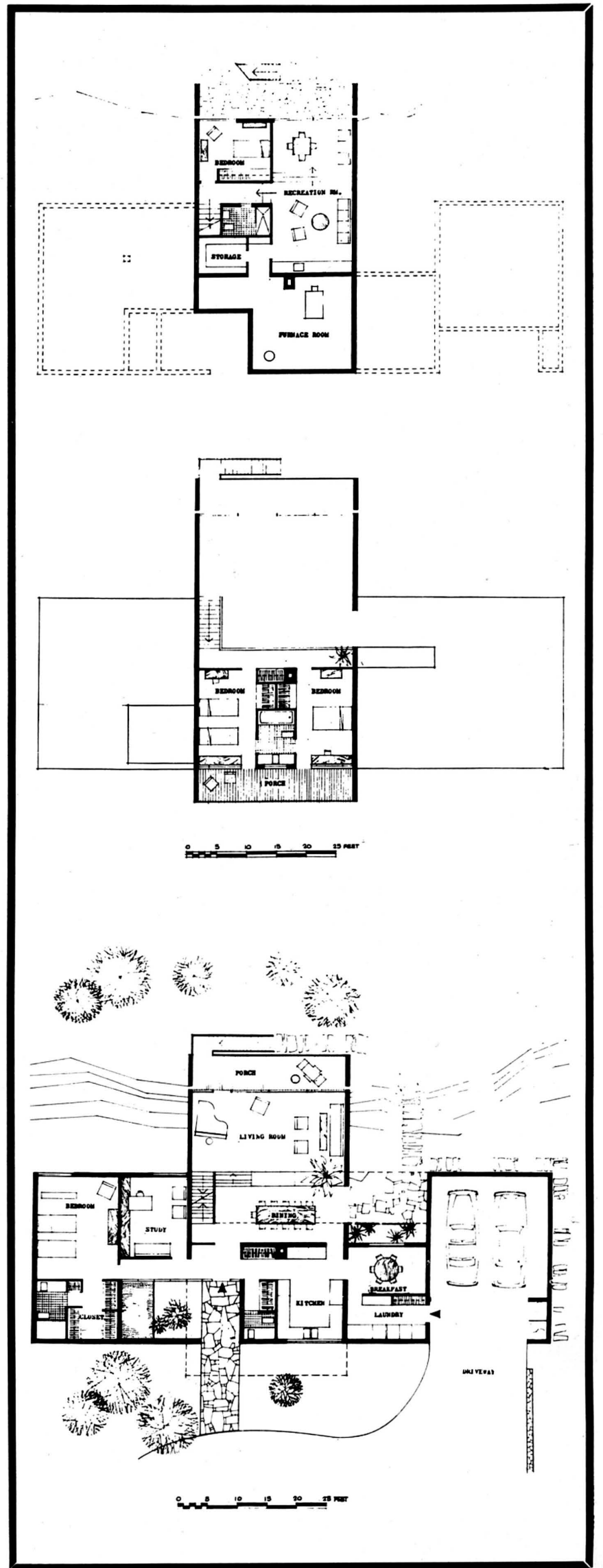
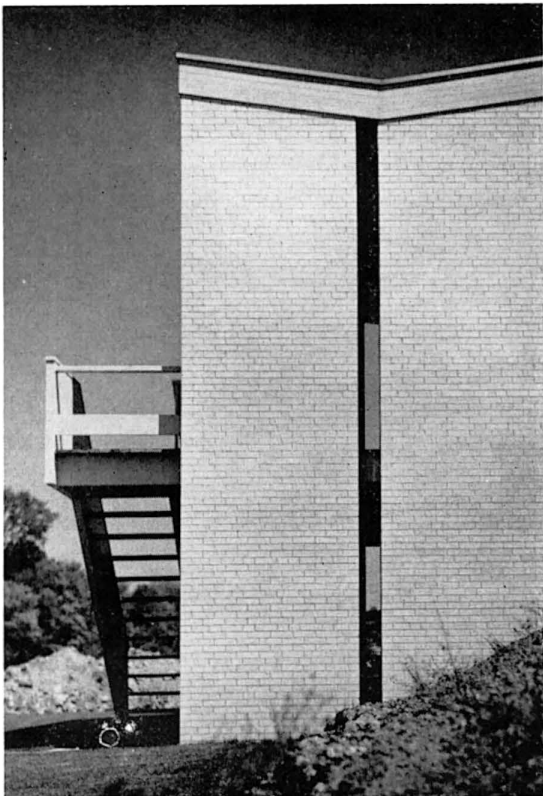
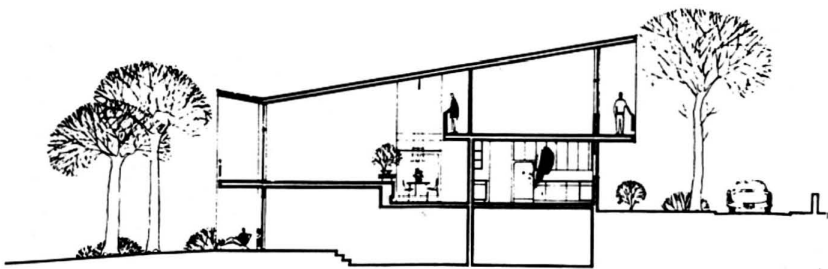


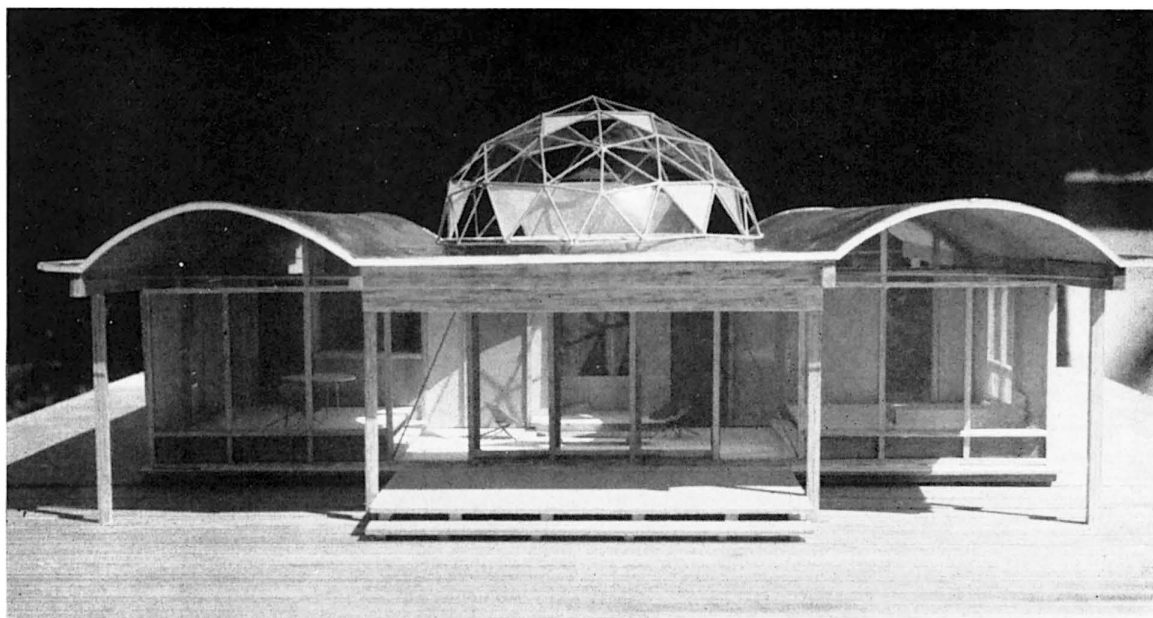
This house, in Canada, is on a site overlooking a dense ravine at the rear. The local by-laws required part of the house to be two stories in height, so the two bedrooms for the grown-up sons were placed above the main level.

The entrance is through a private sheltered court containing a small pool in which a sculpture will be placed. The glass wall allows a view through the living room to the rear garden. There are no windows facing the neighbors to the side. The lower level opens out to the rear terrace due to the drop in the site and is protected by the living room balcony above. The sloping ceiling in the living room is faced with obeche siding, the rear walls with American walnut plywood. The brick is white glazed. The kitchen cupboards are Japanese teakwood. The dining area, 17 feet high, opens onto a covered outdoor terrace also faced by the breakfast room.



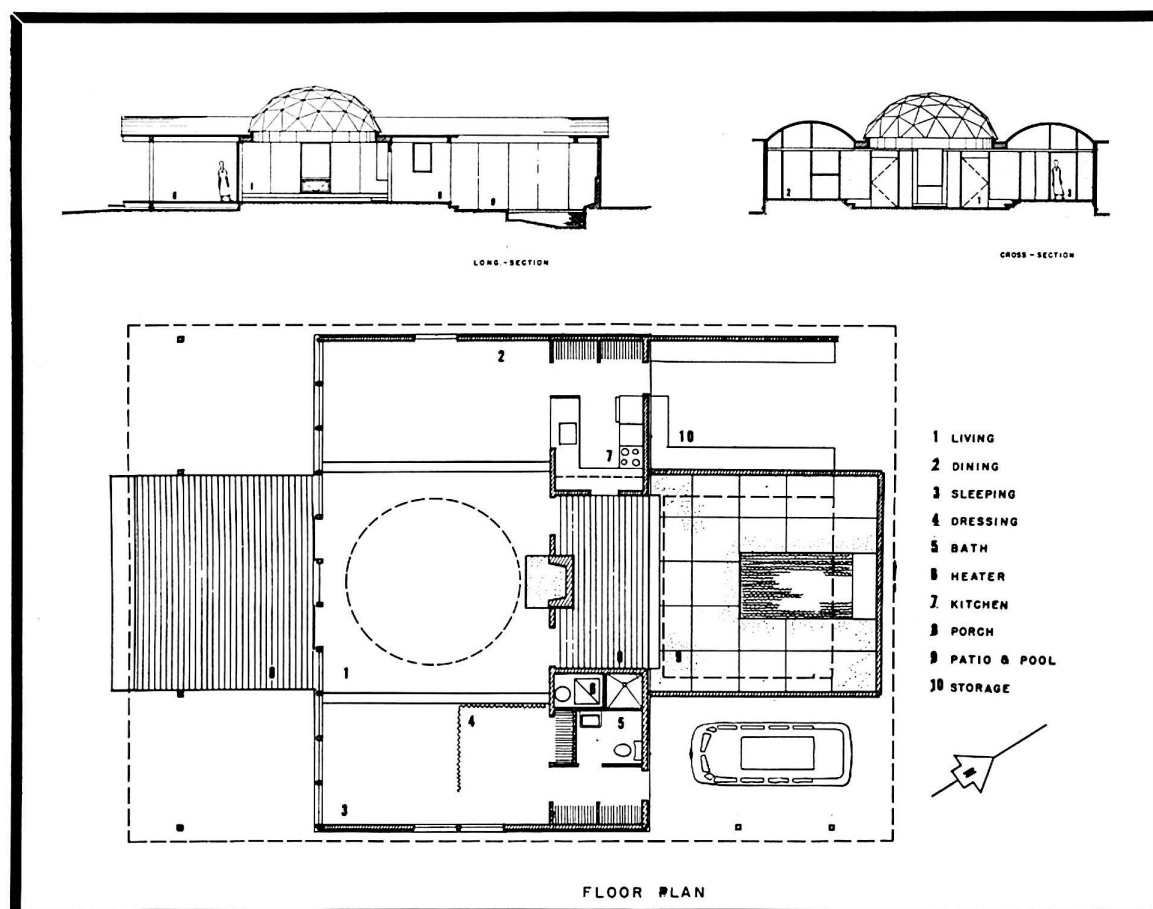
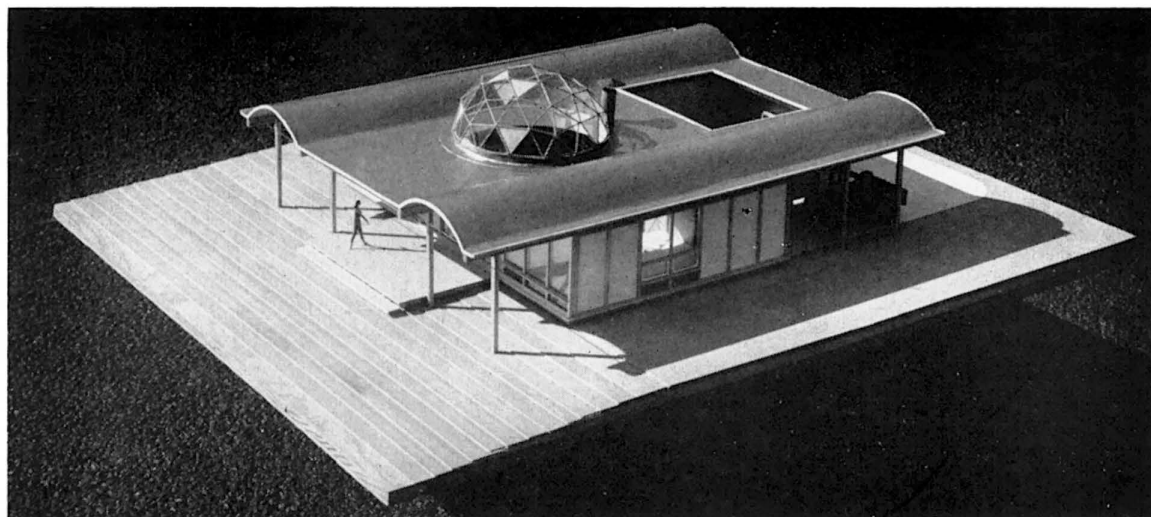
PHOTOGRAPHS BY MAX FLEET
ARTHUR JAVES





HOUSE BY CHRISTOPHER ARNOLD, ARCHITECT

GEODESIC DOME: GRAE STRUCTURES



The site is a 100-acre ranch, consisting of a saucer-shaped clearing, some 800 yards in diameter, sloping gently southwest towards a creek, completely surrounded by dense forest. The house is to be situated at the head of the clearing, approached by an existing track along the west side. There is a fine view within the clearing, but the view is closed on all sides by the forest; there are magnificent skylines. The climate is very hot in summer, and there is deep snow in winter.

The client intends to live in the house alone most of the year round and wants a house with a wide view of the forest clearing, and of the sky. A great feeling of interior space is desired, within the limitations of a 1000 sq. ft. house, and inside privacy is unimportant. A very private cool patio is desired as a retreat for the hot weather.

The skylight, all exterior wall panels and the plywood vaults will be prefabricated and trucked to the site. Exterior wall panels will be unpainted transite on $\frac{3}{8}$ " plywood, on a wood frame with redwood cover battens at the panel joints. Panels will rest on a continuous sill and be tied with a continuous plate. Roof structure will be rough fir beams with plywood roof deck exposed on underside. Plywood vaults will be double skin of plywood with rigid insulation between. Roofing will be plastic. Glazing will be fixed, in wall panels, wood sliding doors, or wood drop-in sash.

Interior wall finish will be gypsum board or plywood with battens at joints. Floor will be suspended wood, with asphalt tile.

Heating will be warm air. The patio will have pebble concrete paving, and Mexican tile around Roman bath type pool and fountain. The skylight will be a geodesic structure, sixteen feet in diameter, with steel ribs. The panels will be clear plastic and translucent glass reinforced plastic, fixed with plastic weatherstrip. Approximately one third of the panels will be translucent.

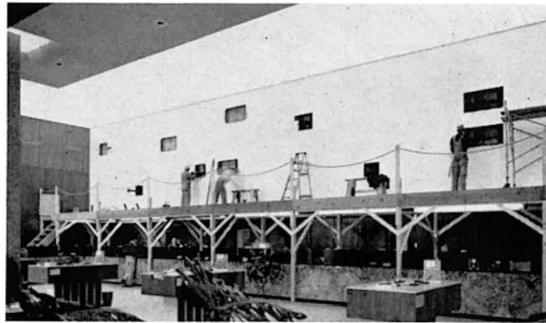
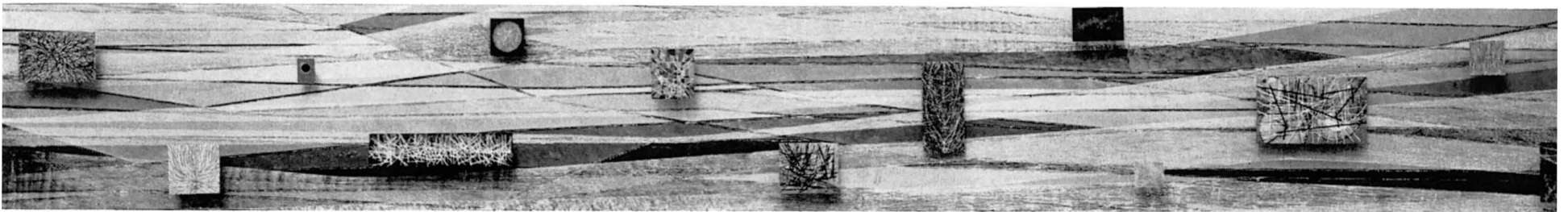
The floor area, exclusive of porch, patio, and semi-finished storage and garage areas, is 1012 square feet.



MURAL

157 artists submitted entries in the competition for a 12'x96' mural to cover the entire south wall of the main banking room in the new Continental National Bank, in Lincoln, Nebraska. From the 157 entries six finalists were selected: Fred Conway, of St. Louis, Missouri; Jack Madson, of Birmingham, Michigan; Anton Refregier, of New York City; Howard Warshaw, of Santa Barbara, California; and Rudy Pozzatti and Ronald Sterkel, of Bloomington, Indiana (joint entry), and Jimmy Ernst of New York City.

Each submitted two sketches; one to the scale of 1" to 1', showing the entire mural in rough form; and a 35 square-foot detailed section. Each finalist received \$2500 for his two sketches; the winner to receive an additional \$25,000 for his completed work.



Jimmy Ernst was selected as the winner on the basis of five votes: Governor Victor Anderson cast the public vote as a result of public balloting (for Rudy Pozzatti and Ronald Sterkel's entry), the bank's Mural Committee cast its vote for Jack Madson's entry, and the three invited jurors (Richard Neutra, architect, John Entenza, editor of "Arts & Architecture," and Perry Rathbone, Director of the Museum of Fine Arts in Boston) cast their three votes unanimously for Jimmy Ernst.

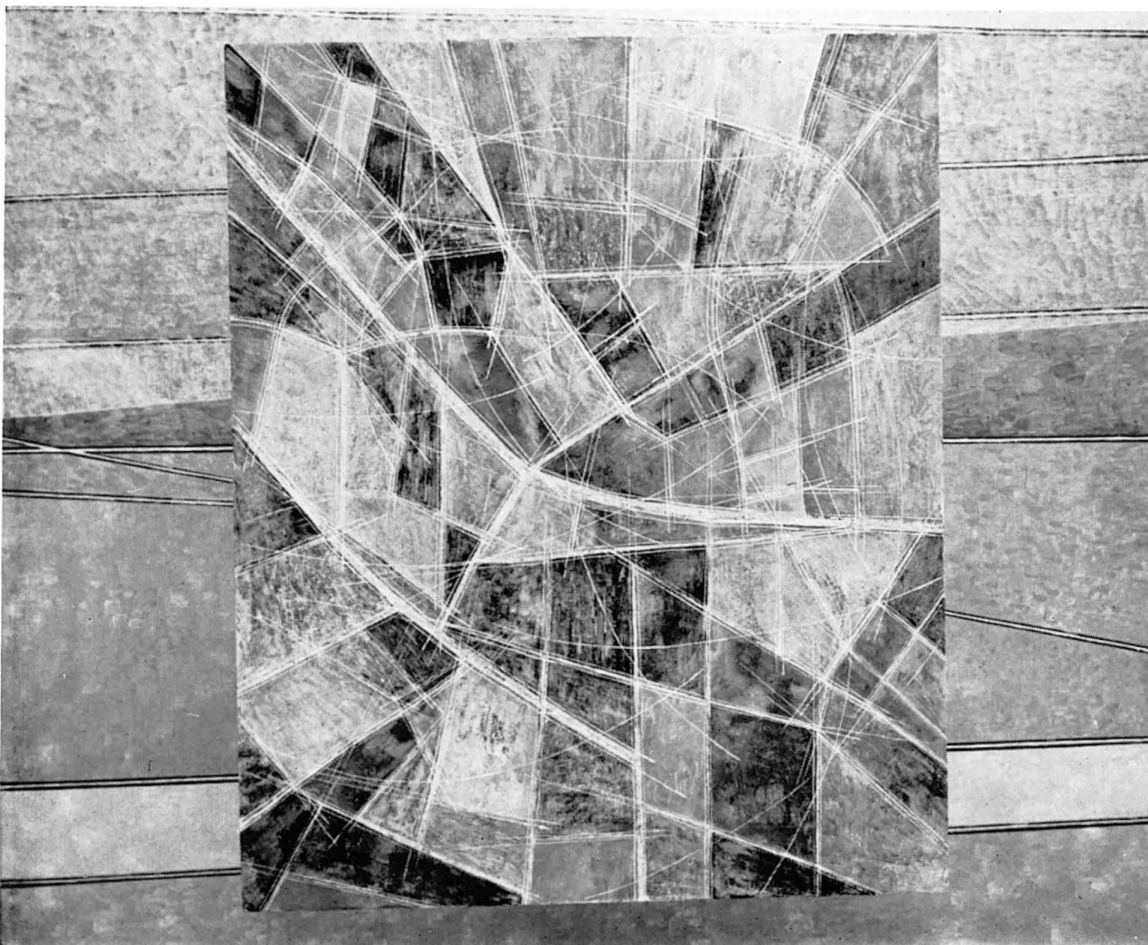
The following statement was released by the professional jurors:

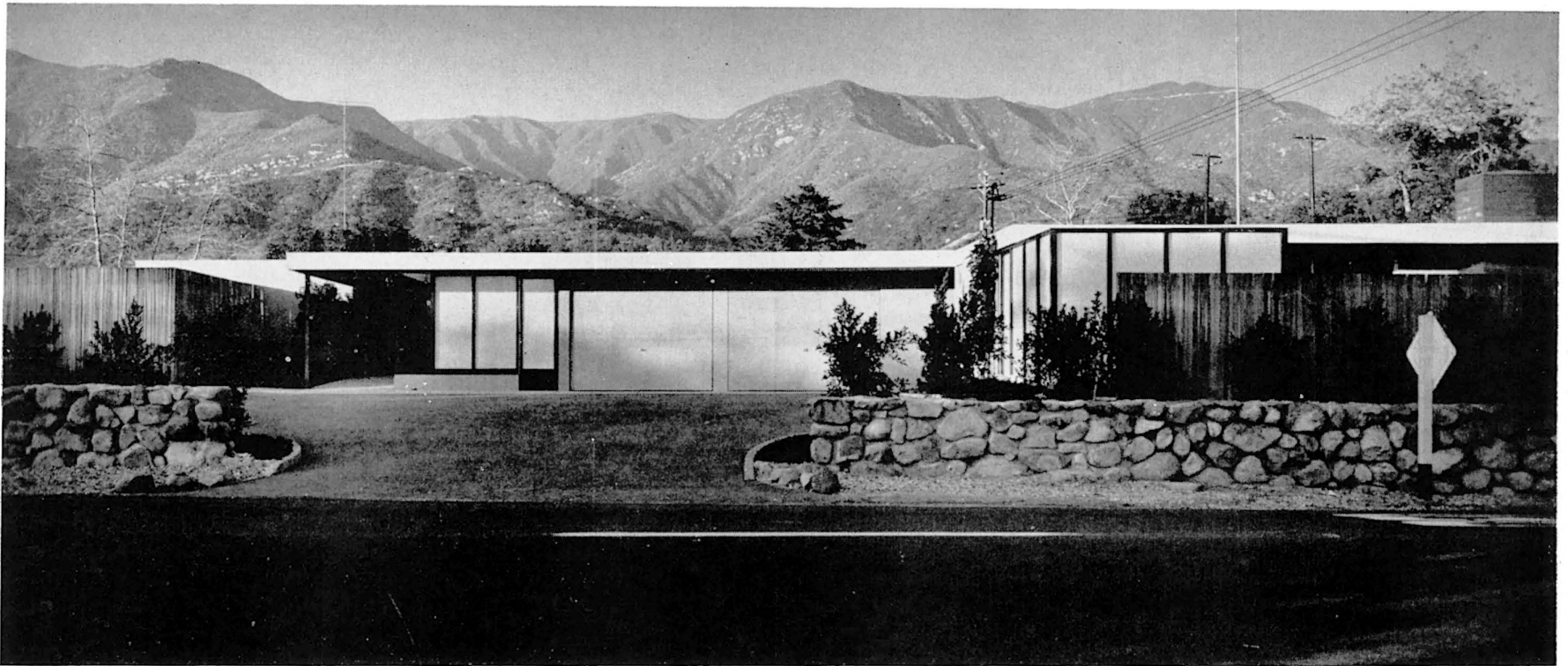
"The Jury has decided unanimously in favor of the design submitted by Jimmy Ernst. In reaching this frankly difficult decision, the Jury took into account the following factors: quality as a work of art; interpretation of the subject dictated by the bank; relation of the architectural environment.

"The freshness and originality of the conception and the technique of focusing details on floating panels in several planes were favorably evaluated. Likewise, the color harmonies and effect of great space were much admired. We felt that the subject theme, "The Riches of Nebraska," was successfully exploited. Against the successfully executed sweeping landscape of the state, the sky and earth are most successfully symbolized, bringing out the richness and diversity of the natural resources of Nebraska. Here is the tall grass, the ripening wheat, the harvesting wheels, the nourishing sun, the furrowed land, the developing townscapes. In terms of subtle color harmonies and symbolic language, we have a mural design which will prove suggestive of the special character of this region, stimulating both to the eye and to the imagination.

"Upon the re-examination of the design in the bank itself it became very evident that the Ernst design was fresh and enlivening and, also, most complimentary to the architectural setting. The receding character of the painting will lend an effect of great space to the room. Moreover, the color composition enhances the effect of expansion into depth as well as being in harmony with the colors and materials of the interior structure.

"We, therefore, unanimously are convinced that the Jimmy Ernst mural will lend true distinction to the new building and be a permanent artistic asset to the community."

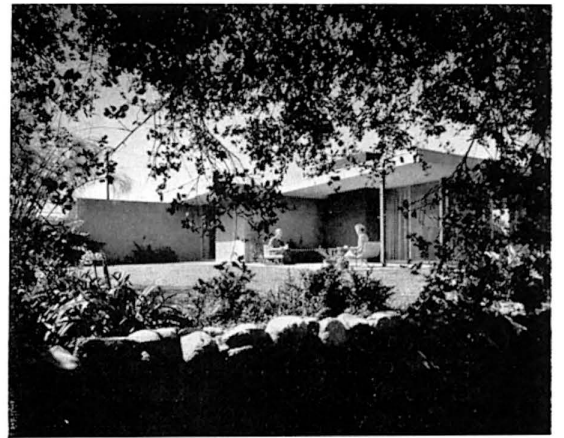
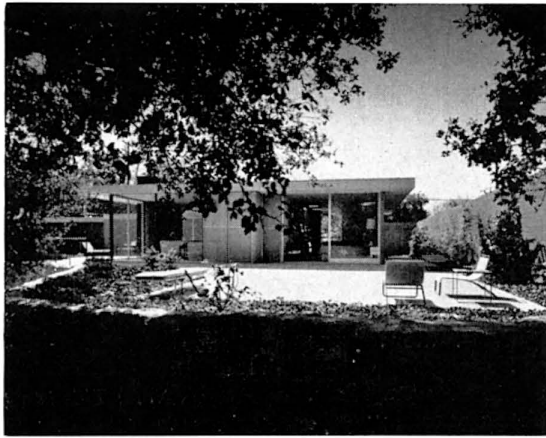




The site is fairly level, with a stone barranca at the back, and stone walls along the front. There is a good high mountain view to the rear and fine oaks nearby. Adjoining is a pleasant shopping district. If the occasion should ever arise, the units are so designed that they could be put to other permitted uses with only minor alterations. The problem was to solve two parallel schemes for two women, each of whom wished her own special living unit with attached rental unit. The whole development is designed as two closely related, but still separate, projects, and were constructed simultaneously.

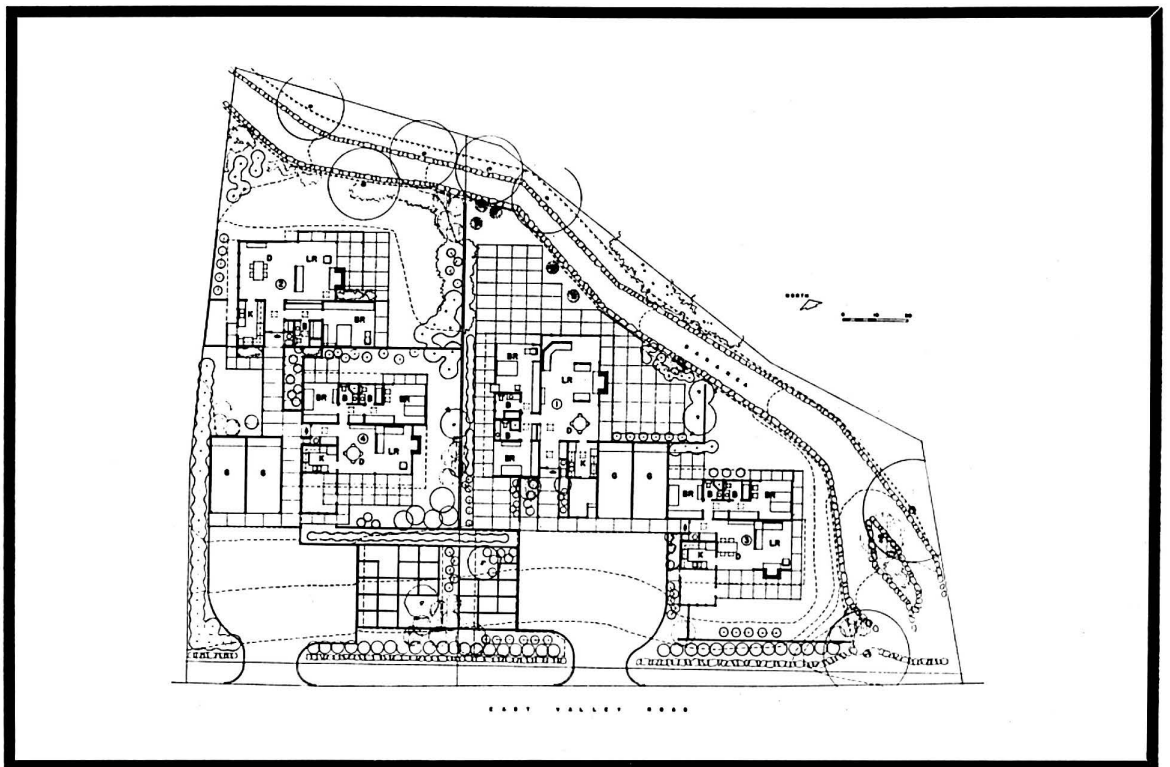
There is considerable duplication of plan, structure, openings, cabinets, etc., to keep the cost minimum. Construction is of light wood framing, with metal connectors to provide flush surfaces; exterior finish is plaster, with asbestos board fascias; interior finish is drywall; floors are vinyl and carpet, over concrete slabs; exterior openings have sliding aluminum units, glass louvers and fixed glass; perimeter heating is under the slabs; 4" high concrete units are used for chimneys and certain garden walls; other exterior screens and fences are wood frame with natural Fiberglas plastic panels and split redwood; exterior paving is exposed pebble aggregate concrete with redwood divisions.

The color scheme was an interesting problem. One owner preferred light blues, dusty rose and cream, while the other preferred green-blues, yellows and grays, yet both agreed there must be a definite unity in scheme for all four houses. The solution has worked quite well. Exterior colors are the same for all, with beige-gray stain on redwood fences, fascias light gray-buff, soffit of overhangs and all ceilings pale blue oyster, exterior plaster medium warm gray, all concrete blocks inside and outside green-charcoal, garage doors similar to exterior plaster color, all other trim green-charcoal. Exterior plaster color is carried inside on a number of walls that have continuity with the outside. Exterior charcoal trim is used on the inside of all exterior openings. All other doors and trim are painted to match the adjoining walls. On the remaining walls, colors are used that provide the particular color background desired by each owner. The colors common to both projects were selected so that they would work with the special colors for each.



FOUR ATTACHED SUBURBAN HOUSES BY THORNTON M. ABELL, ARCHITECT

DON AMENT, ASSOCIATE
ROBERT H. FORREY, LANDSCAPE ARCHITECT
WILLIAM S. HAMILTON, CONTRACTOR



PHOTOGRAPHS BY JULIUS SHULMAN



NOTES IN PASSING

(Continued from page 13)

The diplomatic efforts and goodwill activities of these nations cannot have their full influence. This is especially true when the diplomats themselves manifest prejudice against their allies.

Fully two-thirds of the people of the world today are members of races towards whom much prejudice has been shown. Some of these people have now formed important nations, and others show signs of developing in that direction. It is these peoples especially which regard prejudice in other nations as part of the foreign policy of those nations. Much of the rational and expensive efforts in the diplomacy of the latter nations is thus wasted by prejudice.

Thus far we have been counting the measurable economic waste caused by prejudice. There are also psychological forms of waste that cannot be easily translated into money, time or effort, although their effects may be more devastating in the long run. Our fifth damaging effect of prejudice on the prejudiced arises from the fact that it creates barriers to communication. A great deal of knowledge and culture is lost to prejudiced people, because they will not meet and talk with those who have this knowledge and culture. There is little realization on the part of the prejudiced of how much they miss in this way, but the lack of recognition does not alter the fact. As the hitherto subordinated peoples have secured independence, they have turned particular attention to learning and science. Though they have a great deal of lag to make up, some of their developments in this field are already approaching those of the hitherto dominant peoples. Thus the barrier to communication created by prejudice is having an ever-increasing damaging effect on the prejudiced.

Prejudice serves as an outlet for frustration, as we shall have occasion to emphasize. A number of studies have shown that the presentation of a frustrating situation will, in most circumstances, increase prejudice towards any group that happens to provide a convenient outlet. Since the prejudices we are concerned with are manifested by whole groups of people, the frustrations which give rise to them must be extensive and serious ones. Such frustrations arise from external circumstances such as economic depressions, lack of satisfaction in family relations, and so on. These are admittedly difficult problems. But prejudice does not solve them. At best it can temporarily relieve the feeling of frustration. This temporary relief is harmful, since it prevents the search for, and action towards, the real solution of the frustration.

Recent researches have shown the correlation between prejudice and other kinds of rigidity and narrowness, at least in Western culture. While the cause is not yet clear, the connexion is so strong that it may fairly be inferred that the maintenance of prejudice will be accompanied by a closed mind towards anything new and an inability to accept and reciprocate fully any human relationship. Clearly, anyone who has these personality defects is missing much of what life has to offer.

Prejudice is partially characterized by fear and anxiety in relation to the groups against which it is directed. Prejudiced people everywhere exaggerate the numbers and power of the minority groups in their home areas. These and other facts indicate that a feeling of terror is a motive for an act of terrorism. The fears and anxieties are based on false beliefs, but the psychological pain they cause to those who feel them is real enough.

ARNOLD M. ROSE—UNESCO

CASE STUDY HOUSE #22—KOENIG

(Continued from Page 15)

create a homogeneous whole the walks and terraces overhang and inter-relate with the pool. Cast bridges span certain portions of the pool.

Unique foundation engineering, which will be more thoroughly discussed in future articles, makes it possible to build close to the edge of steep banks in relative safety.

UNION SERVICE CENTER—SMITH & WILLIAMS

(Continued from Page 17)

for the interior without sacrificing light or cutting off the view from the inside. Traffic noise from the highway is also effectively deadened.

The friendly quality of the project derives chiefly from the use and disposition of materials to express the nature of the Center's structure in as direct a manner as possible. There was also a conscious effort made to produce a harmonious combination of openness and privacy. Interpretation of spatial areas is the way in which this was accomplished. Planting areas reach into interiors, and some

rooms extend beyond general wall lines into garden zones. An upper hall gives way to a catwalk which spans the lobby from the entry stairwell. The stairwell, itself, is a series of transparent planes with stained glass insets, each of which produces an individual modulation of the afternoon sunlight.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to *Arts & Architecture* and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the Case Study Houses 18, 19, 20, 21.

APPLIANCES

✓(316a) Automatic Dishwashers: Waste King Super Dishwasher-Dryers with complete flexibility in the selection front panels. Any color, any metal finish, any wood panel may be used to match other kitchen colors or cabinets. Seven major benefits and ten exclusive features including humidity-free drying which keeps all hot, steamy air inside the tub. Complete information and specifications available on request. Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California, LUdlow 3-6161.

✓(250a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget priced appliances, an economy dryer, a 12½ cubic-foot freeze chest and a 30" range. For complete details write Westinghouse Appliance Sales, a division of Westinghouse Electric Supply Company, Dept. AA, 4601 South Boyle Avenue, Los Angeles 58, California.

ARCHITECTURAL POTTERY

✓(303a) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, sand urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1956 Trail Blazer Award by National Home Fashions League. Has been specified by leading architects for commercial and residential projects. Groupings of models create indoor gardens. Pottery in patios creates movable planted areas. Totem sculptures available to any desired height.

Able to do some custom work. Architectural Pottery, P. O. Box 24664 Village Station, Los Angeles 24, California.

CABINETS

(329a) Cabinet Work: Complete store and office interiors; factory finished and installed by skilled artisans. Architects' and designers' details faithfully executed. Expert consultation available on request. House Store Equipment Company, 8712 Mettler Street, Los Angeles 3, California. PLeasant 1-1156.

DECORATIVE ACCESSORIES

(426) Contemporary Clocks and Accessories. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.

(300a) Home Furnishings: A series of brochures illustrating its new line of contemporary home furnishings and decorative accessories is now available from Raymor. Clocks, wall decor, Scandinavian and domestic furniture, lighting, occasional furniture and many artware and decorative accents are among the units newly cataloged. All literature is available to the trade upon written request on professional letterhead. Inquiries should be addressed to Raymor, 225 Fifth Avenue, New York 10, New York.

(247a) Contemporary home furnishings: Illustrated catalog presenting important examples of Raymor's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans

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NOTE: Literature cannot be forwarded unless occupation is shown.

Wagner, Tony Paul, David Gil, Jack Equier and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000 products. Catalog available on request from Richards Morgenthau, Dept. AA, 225 Fifth Ave., New York 10, New York.

(295a) Manufacturers of architectural woodwork, specializing in all types of fixtures for stores, offices, churches and banks. Large and complete shop facilities offer a complete range of work from small specialty shops to complete departments in large stores. Experienced staff to discuss technical or structural problems, and to render information. Laurel Line Products, 1864 West Washington Boulevard, Los Angeles 7, California.

(294a) Architectural Interior Metal Work: Specializing in the design and fabrication of decorative metal work, murals, contemporary lighting fixtures and planning, room dividers, and decorative fixtures of all types for stores, office buildings, restaurants, cocktail lounges, hotels and homes. Sculptured metals, tropical hardwoods, mosaics, glass and plastics are used in the fabrication of these designs. Send for information and sample decorative plastic kit, Strickley & Company, 711 South Grandview Street, Los Angeles 57, California.

DOORS AND WINDOWS

✓ (327a) Sliding Doors & Windows: The product line of Bellevue Metal Products consists of steel and aluminum sliding doors and a steel sliding window used for both residential and commercial purposes. Designed and engineered for easier installation and trouble-free service. Units feature live wool pile weatherstrip for snug anti-rattle fit; bottom rollers with height adjusters at front and back; cast bronze or aluminum hardware and custom designed lock. Doors can always be locked securely and have safety bolt to prevent accidental lockout. Catalog and price list available on request by writing to Bellevue Metal Products, 1314 East First Street, Los Angeles, California.

(284a) Solar Control Jalousies: Adjustable louvers eliminate direct sunlight and skyglare at windows and skylights; some completely darken for audio-visual. Choice of controls: manual, switch-activated electric, completely automatic. In most air-conditioned institutional, commercial and industrial buildings, Lemlar Solar Control Jalousies are actually cost-free. Service includes design counsel and engineering. Write for specifics: Lemlar Corp., P. O. Box 352, Gardena, California; telephone FAculity 1-1461.

✓ (202a) Sliding Doors and Windows: New 12-page catalog-brochure profusely illustrated with contemporary installation photos, issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows. The brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This handsomely designed brochure is available by writing to Steelbilt, Inc., Gardena, California.

✓ (244a) Sliding Doors & Windows: The full product line of Arcadia Metal Products entails a standard aluminum

door used for residential purposes, heavy duty aluminum door for commercial work and finer homes, standard steel door for commercial and residential buildings and the standard aluminum window designed for architecturally planned commercial buildings and residences. For a 16-page informative catalog write to: Arcadia Metal Products, Dept. AA, 801 S. Acacia Avenue, Fullerton, California.

(210a) Soule Aluminum Windows—Series 900: From West's most modern alumiluting plant, Soule's new aluminum windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soule putty lock for neat, weather-tight seal; bind-free vents, 90% openings; ¾" masonry anchorage; installed by Soule-trained local crews. For information write to George Cobb, Dept. BB, Soule Steel Company, 1750 Army Street, San Francisco, California.

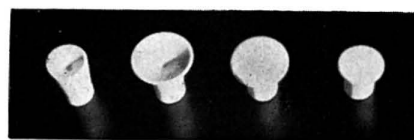
(274a) Sliding Wardrobe Doors: Dormetco, Manufacturers of Steel Sliding Wardrobe Doors, announces a new type steel sliding wardrobe door, hung on nylon rollers, silent operation, will not warp. (Merit specified for Case Study House No. 17.) Available in 32 stock sizes, they come Bonderized and Prime coated. Cost no more than any good wood door. Dormetco, 10555 Virginia Avenue, Culver City, California. Phone: VERmont 9-4542.

(113h) Plywoods and Doors: Handsome catalog of great variety woods used in manufacture of Malarkey Plywood and Doors. Richly colored photographs illustrate various finishes, uses of plywood. Specifications and finishing suggestions for doors and plywoods included. Complete listing, explanations different grades. Catalog presented by Malarkey Plywoods, M. & M. Wood Working Company, 2031 North Columbia Boulevard, Portland, Oregon.

(217a) Aluminum Sliding Glass Doors: Complete literature and information now available on Ador's new model all aluminum doors at competitive prices. Data on unusual design flexibility, rigidly secured corners with heavy gauge fittings for slim lines, extreme strength. Description of complete four-way weather sealing, corrosion-resistant finish, centering rollers for continuous alignment, elimination of rattles. Charles Munson, Dept. AA, Ador Sales, Inc., 1631 Beverly Boulevard, Los Angeles 26, California.

(236a) Arislide Aluminum Sliding Windows: Reduce installation costs, eliminate frames with new nail-in anchor fins. The windows may be nailed directly into studs. All sides are weatherstripped. Nylon bottom rollers insure smooth operation. Unique sliding unit is removable. Write for brochure: Michel & Pfeffer Iron Works, Inc., Dept. AA, 212 Shaw Road Road, South San Francisco, California.

✓ (273a) Jalousie Sash: Information and brochure available on a louver-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting, these smart new louver windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of working parts, all of which are enclosed in the stainless steel channel. (Merit specified for Case

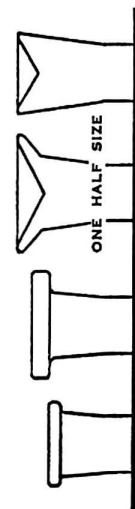


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Study Houses #17 and #20.) Louvre Leader, Inc., 1045 Richmond Street, Los Angeles 45, California. Phone: CApitol 2-8146.

(290a) Indoor Movable Shutters: Illustrated brochure shows many features and installations of Paul Heinley Indoor Movable Shutters—with details on newest shutter treatment, Shoji Shutters. Specifications include construction details, methods for installing and information for ordering or requesting bids. Paul Heinley, 2225 Michigan Avenue, Santa Monica, California.

(256a) Folding Doors: New catalog is available on vinyl-covered custom and standard doors. Emphasizes their almost universal applicability. Folding doors eliminate wasteful door-swing area, reduce building costs. Mechanically or electrically operated. Modernfold Door, Inc., 3836 East Foothill Boulevard, Pasadena 8, California.

(209a) "Arislide Steel Sliding Doors": Illustrated 8-page catalog gives detailed specifications on sliding doors for all residential, commercial constructions; frames, sliding units of formed steel, corners continuously welded, exposed surfaces ground, stainless steel capped track, fully weatherstripped, roller bearing rollers adjustable without removing door from frame, bronze handles, foot bolt; lever latch hardware, cylinder locks also available. Various sizes: special types. For free copy, write N. K. Juvet, Dept. AA, Steel Windows Division, Michel & Pfeffer Iron Works, Inc., 212 Shaw Rd., S. San Francisco, Calif.

FURNITURE

✓ (437) Furniture: Information best lines contemporary furniture, accessories, fabrics; chairs, tables in string and strap upholstery; wood or metal chair frames—Knoll Associates, Inc., 575 Madison Ave., New York 22, N. Y.

(338a) Brown-Saltman / California, Brochures illustrating all elements and groupings of VARIATIONS modular furniture for living-room, dining room, bedroom. Please send 15¢ to: Brown-Saltman, 2570 Tweedy Boulevard, South Gate, California.

(330a) Furniture: Herman Miller, Knoll and Moduform contemporary furniture for executive and general office areas in steel—all steel equipment (A S E) showroom and display facilities available to architects and their clients. Write to The Hart-Cobb-Carley Company, 2439 South Yates Avenue, Los Angeles 22, California.

(167a) Contemporary Danish and Swedish Furniture. Outstanding de-

sign and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators. Pacific Overseas, Inc., 478 Jackson Street, San Francisco, California.

✓ (342a) Contemporary Furniture. Residential and office. Designed by Roger Kennedy, Gerald McCabe and Simon Steiner. Collection includes tables, desks, bedroom furniture, seating, high fidelity cabinets. Contract department. SM Furniture Company, Incorporated, 1812 Colorado Avenue, Santa Monica, California.

(297a) Furniture: Brochure of photographs of John Stuart chairs, sofas and tables, designed by Danish architects of international renown. These pieces demonstrate the best in current concepts of good design. Included are approximate retail prices, dimensions and woods. Send 25¢ to John Stuart, Inc., Dept. AA, Fourth Avenue at 32nd Street, New York 16, New York.

• Contemporary Furniture; Catalog available on a leading line of fine furniture featuring designs by MacDougall and Stewart, Paul Tuttle, Henry Webber, George Simon, George Kasparian. Wholesale showrooms: Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48; Bacon & Perry, 170 Decorative Center, Dallas, Texas; Kenneth Donathin, 4020 North 34th Street, Phoenix, Ariz.; Contract Interiors, 333 West Colfax, Denver, Colo. Sales representative: Casa Goldtree Liebes & Cia., San Salvador, El Salvador, C. A. Experienced contract department at Kasparians, 7772 Santa Monica Boulevard, Los Angeles 46, California. For further information write on your letterhead directly to the above address.

(138a) Contemporary Furniture: Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparians, Pacific Furniture, String Design (manufacturers of shelves and tables), Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer, Elenhank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics. These lines will be of particular interest to architects, decorators and designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

(301a) Furniture: Jack Sherman, Inc., announces a complete new serv-

ice. Upholstered furniture manufactured and custom-made to your design and specifications. Original design service available by Jack Sherman on both residential and commercial furniture. Excellent production facilities. Finest workmanship and 10 day service are featured. Jack Sherman Inc., 831 East 31st Street, Los Angeles 11, California. Phone: ADams 4-0164.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrick Van Keppel, and Taylor Green—Van Keppel-Green, Inc., 116 South Lasky Drive, Beverly Hills, California.

(304a) Furniture: The Thomas desk is a complete work center in one unit. Sturdy wood construction. Desk top durable Desk-lino, perfect drawing surface, stain resistant with simple, fool-proof, tilt-lift mechanism. Desk body available in blue gray or teal green. Special colors and finishes at extra cost. Dimensions: 30" deep, 60" long, 29½" high. Write to M. Flax, 10846 Lindbrook Drive, Los Angeles 24, California.

(180a) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—The Dux Company, 390 Ninth Street, San Francisco 2, California.

(296a) Contemporary Danish Furniture: New line featuring the "Bram-in" convertible sofa designed by Hans Olsen, awarded first prize at the annual Danish Furniture Exhibition; other noted architects and designers

include Gunni Omann, Carl Jensen, Jens Hjorth, Bjerrum, Joho. Andersen, Hovmand Olsen and N. M. Koefoed. For further information, catalog and price lists write on your letterhead to: Selected Designs, Inc., 9276 Santa Monica Boulevard, Beverly Hills, California.

(325a) Chairs: 10-page illustrated catalog from Charles W. Stendig, Inc., shows complete line of chairs in a variety of materials and finishes. The "Bentwood Armchair," "Swiss" aluminum stacking chair designed by Hans Coray, "H-H" steel and leather chair are a few of the many pictured. Well designed line; data belongs in all files. Write to: Charles W. Stendig, Inc., 600 Madison Avenue, New York 22, New York.

(270a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Ekselius, Jacob Kajaer, Ib Kofod-Larsen, Eske Kristensen, Pontoppidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Frederik Lunning, Inc., Distributor for Georg Jensen, Inc., 315 Pacific Avenue, San Francisco 11, California.

(312a) 4-unit tabaret: Designed specifically to fulfill the needs of designers and artists for a work cabinet which combines good appearance with practical utility. Four modular units provide storage for every design tool and material including type catalogs and other reference books. Also available: a single-unit tabaret. For further information write: M. Flax, 10846 Lindbrook Drive, Los Angeles 24, California.

(169a) Contemporary Furniture: New 28-page illustrated color brochure gives detailed information Dunbar

new modern furniture designed by Edward Wormley; describes upholstered pieces, furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design; quality hardware, careful workmanship; data belongs in all files; send 25 cents to cover cost: Dunbar Furniture Company of Indiana, Berne, Ind.

(248a) Furniture: Paul McCobb's latest brochure contains accurate descriptions and handsome photographs of pieces most representative of the McCobb collections of furniture. Write for his reference guide to Directional, Inc., Dept. AA, 850 Beverly Boulevard, Los Angeles 48, California.

(321a) Furniture: Laverne Furniture, test-proven by leading architects and business organizations, has attained the status of a classic. A unique and distinctive group—finest calfskin and saddle leathers, precision steel work and carefully selected imported marbles. Write for complete illustrated brochure. Laverne, 160 East 57th Street, New York 22, New York.

HEATING AND COOLING

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal. Nutone, Inc., Madison & Red Bank Roads, Cincinnati 27, Ohio.

(233a) Pryne Blo-Fan—Ceiling "Spot" ventilator: Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 North Towne Avenue, Pomona, California.

✓(323a) Heating and Cooling Systems: Racon Heating Systems are the result of over ten years of research and application in thousands of California homes, and in commercial, industrial, and institutional structures. The Racon Boiler is made in four sizes—from 90,000 BTU to 260,000 BTU. Racon Radiant Cooling in ceilings is a recent development with a promising potential. Racon Swimming Pool Boilers are used in direct fire and radiant heat installations of pool heating. For detail booklet write to: Racon Heating & Cooling Corporation, 795 Kifer Road, Santa Clara, California.

LIGHTING EQUIPMENT

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps: modern chandeliers

for widely diffused, even illumination; Luxo Lamp suited to any lighting task. Selected units merit specified for CSHouse 1950. Harry Citlin, 917 3rd Avenue, New York 22, New York.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures including recessed and surface mounted, "large area" light sources with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings of Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Manufacturing Corporation, 2229 4th Street, Berkeley 10, California.

(277a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz. Feature is "Light Puff" design: pleated, washable, Fiberglas-in-plastic shades with anodized aluminum fittings. Also in brass. Accessories include wall brackets, floor and table standards, and multiple canopy fixtures for clusters of lights. Write to: Damron-Kaufmann Inc., 440 Jackson Square, San Francisco 11, California.

(170a) Architectural Lighting: Full information new Lightolier Calculite fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvres, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in Fiberglas gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(259a) Lighting Equipment: Booklet available on the "C-I Board," (Century-Izenour Board) first all electronic system for stage lighting control. Main elements are Preset Panel, Console Desk, and Tube Bank. Advantages include adaptability, easy and efficient operation, low maintenance. Write to Century Lighting, Inc., 521 W. 43rd St., New York 36, New York.

(253a) Television Lighting: Catalog No. 4 is a result of research and development to meet television's lighting needs. Contents include base lights, spotlights, striplights, beam lights, control equipment, accessories and special effects. Request your copy from Century Lighting, Dept. AA, 521 West 43rd Street, New York 36, New York.

(339a) Lighting: New Lighting Dynamics catalog featuring dozens of new architectural ideas for lighting, cost-range indicators for quick indication of cost. Complete photometric data done by the Interflectance method. Write to Lighting Dynamics, 802 West Whittier Boulevard, Whittier, California.

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(375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, California.

✓(255a) Lighting Equipment: Skydome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in several Case Study Houses. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Massachusetts.

(231a) Aluminum Honeycomb Lighting: Complete information now available on this new approach to full ceiling lighting—Honeylite. Made from high purity aluminum foil by special "Hexcel" process. Honeylite is now available in various cell sizes. Information describes acoustical value, excellent light transmission efficiency. Its adaptability to any lighting fixture now using glass plastic or louvers is noted and its fireproof and concealing qualities listed. For complete illustrated information, write to M. J. Connelly, Hexcel Products, Inc., Dept. AA, 951 61st Street, Oakland 8, California.

(319a) Ceiling and Wall Fixtures: Complete line of contemporary ceiling and wall fixtures, residential and commercial, created by Denmark's leading architects and form designers. Materials featured are spun-metal with glass or teakwood. Also combinations of glass and teakwood, and other variations. Excellent choice of colors available in most fixtures. This exciting new line is of particular interest to architects and designers, and inquiries are invited. Nordic Imports, Inc., 7853 Seville Avenue, Huntington Park, Calif. Cable address: Nordicimp. Phone: LUdlow 7-2977.

MISCELLANEOUS

(331a) Industrial Equipment: For shop and plant areas—Borroughs adjustable steel shelving and shop equipment, Lyon lockers, Royal industrial and cafeteria seating, GR Soundex partitioning, steel or wood floor-to-ceiling walls. Large warehouse stocks. Display facilities available to architects and their clients. Write to The Hart-Cobb-Carley Company, 2439 South Yates Avenue, Los Angeles 22, California.

(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered hardboard product especially manufactured for use as lap siding. Sketches and tabulated data provide full information on preparation, shadow strips, nails, corner treatments and finishing. Masonite Corporation, 111 W. Washington Street, Chicago 2, Illinois.

(175a) Etchwood and Etchwall: textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29 3/8" x 9 3/8"; latter draws air from ceiling, discharges near floor to one or

more rooms; two speed fan.—Payne Furnace Company, Monrovia, Calif.

(335a) A new exterior body and trim finish which gives up to two years additional life is available from W. P. Fuller & Company. This new paint, called "Fuller House Paint," gives a longer life of freshness and brilliance which lengthens the repaint cycle. Color card and data sheets may be obtained from W. P. Fuller & Company, 222 North Avenue 23, Los Angeles 54, California.

(956) Indoor Incinerator: Information Incinor unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CS-House 1952.—Incineration Division, Bowser, Inc., Cairo, Illinois.

(225a) Kaiser Aluminum, for Product Design & Manufacture: A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 1924 Broadway, Oakland 12, California.

✓(240a) Swimming Pools: Anthony Pools introduces easy-to-operate rust-proof filter system with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure: Anthony Pools, Dept. AA, 5871 East Firestone Boulevard, South Gate, California.

(977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den. Merit specified CSHouse No. 17.—The Rotir Company, 8470 Garfield Avenue, Bell Gardens, California.

✓(286a) Built-In Vacuum Cleaning System: Highly efficient built-in central cleaning system for residences, institutions, and light commercial buildings. System features inlets in each room on wall or floor to allow easy reach with the hose and its attachments. From the inlets, tubing leads to the power unit which can be placed on service porch, garage or any spot handy for infrequent emptying of the large dust receptacle. System is dustless, quiet, convenient and practical for all rooms, furniture, fabrics, rugs, home workshops, cars and carports. Vacuums wet or dry surfaces. Write for information and brochure: Central Vacuum Corporation, 3667 West 6th St., Los Angeles 5, California. Phone DUmkirk 7-8131.

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 416 West 8th Street, Room 812A, Los Angeles 14, California.

(585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

PHOTOGRAPHIC REPRODUCTIONS

(334a) The Averycolor reproduction is a color-fast, non-glare, satin-finish print of durable photographic stock, not acetate base material. Two years of research coupled with twenty years of experience in the photographic field have resulted in a revolutionary change in making reproductions from architectural renderings. Other services include black-and-white prints, color transparencies, custom dry mounting and display transparencies. For further information write: Avery Color Laboratories, 1529 North Cahuenga Boulevard, Hollywood 28, California.

ROOFING

✓(333a) Plywood Roof Systems: Berkeley Plywood Company Panelized Roofs are described in a brochure available to Architects, Engineers and General Contractors. The roof systems are engineered, fabricated and installed by Berkeley Plywood Company, who has pioneered development in plywood roof, wall and floor diaphragms and many other plywood building components. Write to Berkeley Plywood Company, 1401 Middle Harbor Rd., Oakland 20, Calif., or 4085 Sheila St., Los Angeles 23, Calif.

(223a) Built-up Roofs: Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a monolithic layer of waterproofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, California.

✓(341a) T Steel Roof Decking has met with enthusiastic approval due to its contemporary architectural effects, as well as economical and structural advantages. This deck spans up to 32 feet, forms a diaphragm to transmit seismic and wind loads while acting as an economical means for electrical and acoustical treatment of ceilings. For further information: T Steel Corporation, P. O. Box 487, Kirkland, Washington.

SOUND CONDITIONING

✓(310a) Sound Conditioning: Altec Lansing Corporation, manufacturers of complete matched and balanced quality home high fidelity systems. (Merit Specified for Case Study House #18). Altec Lansing equipment includes tuners, preamplifiers, power amplifiers, loud speakers, loud speaker systems, and loud speaker enclosures. Complete home high-fidelity systems available from \$300.00 to \$1,600.00. Prices for professional and commercial equipment available upon request. Altec Lansing is the world's largest producer of professional sound equipment, and specified by leading architects the world over for finest reproduction of sound obtainable for homes, offices, stadiums, theatres, and studios. Engineering consultation available. For

Modern design film strip prepared in color by George Nelson for the Herman Miller Furniture Company is now available to students of design, architects, interior decorators, furniture dealers, and schools. An invaluable teaching aid, this informative film offers a thorough presentation of the uses of new and traditional materials in furniture design. The color photos of design classics alone make this a worthwhile addition to any library. Cost for film strip and script is \$17.50. Order from the Herman Miller Furniture Company, Zeeland, Michigan. Dep't. NFS. Preview prints available.

complete information write to: Altec Lansing Corp., Dept. AA, 1515 South Manchester Avenue, Anaheim, California.

SPECIALTIES

(152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified for several Case Study Houses.—Nutone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(337a) Contemporary Serving Accessories: A running catalog on a comprehensive collection of dinnerware and serving components which can be combined in unlimited ways. Excellent for designers in working with clients. A continuing creative program within a nucleus of basic vessels in porcelain, ironstone, rockingham, earthenware, etc. Design directed by La Gardo Tackett, Imported by Schmid International, Distributed by Richards Morgenthau, 225 Fifth Avenue, New York, New York.

(122a) Contemporary Ceramics: Information prices, catalog on contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties; colorful, full fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files. — Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

✓(328a) Home Radio Intercom: Guardian MK-II provides entertainment, protection, convenience. Exclusive squelch feature automatically shuts off radio when baby's cry or unusual noise interrupts, transmits cry or noise, then radio resumes playing. Set also features fire warning system. When temperatures reach burning point, a loud electronic signal is sent through every station, including front door speaker so neighbors are alerted if you are away. Available in all colors; up to nine stations installed. Merit Specified for Case Study Houses No. 18 and No. 20. For brochure write to G & M Equipment Company, Inc., 7315 Varna Ave., North Hollywood, Calif. Phone: STanley 7-1624.

(183a) New Recessed Chime: The K-15 is completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable

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(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, Dept. AA, 3716 Fletcher Drive, Los Angeles 65, California.

(267a) Fireplace: Write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington. Southern California Representative: Scan, Inc., 102 South Robertson Boulevard, Los Angeles 48, California.

(289a) Sound systems: HI-FI and Inter-communication. All types of sound systems for residential, office, industrial, churches, schools, etc. Complete design and installation service. Complete stock of quality component parts. Visit our showrooms. Free consultation service. Write for information. California Sound Products, Inc., 8264 Melrose Avenue, Hollywood 4, California. Phone: WEBster 1-1557.

STRUCTURAL MATERIALS

✓(326a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Washington.

✓(340a) Davidson Brick Company manufacturers of Modular Steelted Common Brick and other structural clay products, are now exclusively manufacturing the Bel Air Flat. The 6" x 12" x 2" nominal dimension of the brick provides an ideal unit for patios, pool decks, window ledges, garden walks, wall-capping and many other uses. Offers 45% savings in construction costs. Sample brick and literature available from Davidson Brick Company, 4701 East Floral Drive, Los Angeles 22, California.

(179a) Filon-Fiberglas and nylon reinforced sheet: Folder illustrating uses of corrugated or flat Filon sheets in industry, interior and outdoor home design and interior office design. Technical data on Filon together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Filon accessories for easy installation.—Filon Plastics Corporation, 2051 East Maple Avenue, El Segundo, California.

(207a) Unusual Masonry Products: Complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(306a) Acrylite: New catalog available on Acrylite, an important new material for interior and exterior design. Acrylic sheets in which a variety of designs and textures have been embedded provide new design technique for separate living, dining kitchen, and other areas in a way that room dividers and panels become a central decorative feature in the room. May be coordinated with drapery and upholstery designs, as well as colors. Wasco Acrylite is sold as a panel or by the square foot, with varying thickness, size and design embeddings. Send for complete information, Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

(113a) Structural Building Materials: Free literature available from the California Redwood Association includes "Redwood Goes to School," a 16-page brochure showing how architects provide better school design today; Architect's File containing special selection of data sheets with information most in demand by architects; Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

(318a) Concrete Structural Wall Units: Design information and construction data available concerning Carduco, the most unusual building material made. Carduco is structural: approved by building codes; practically impervious to water without surface treatment. It is manufactured in patterned design components as well as textured and plain. Integral color is supplied to specifications. Where required Carduco can be furnished with a five-hour fire rating and built-in insulation with a K factor of 2; U factor of 0.31. Write Carduco, P. O. Box H. Stanton (Orange County), California.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information, write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. For your copy, write to Permalite Perlite Div., Dept. AA Great Lake Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.

(146a) Fiberglas (T.M.Reg. U. S. Pat. Off.) Building insulations: Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

SURFACE TREATMENTS

(324a) Surface Treatments: "Byzantile—by Mosaic." This new illustrated booklet describes the brilliant new ceramic mosaic patterns for floors and walls, indoors and out. Byzantile offers great latitude in color, scale and decorative effect. For full details ask for form #219. For information about the use of Mosaic Ceramic Tile in institutional and commercial buildings write for—"Mosaic Ceramic Tile; basic floor and wall material in buildings of today"—form #208. "The Mosaic Tile Book of

Beautiful Homes" (form #195-WCR) is a 16-page booklet especially designed for homemakers. Write to: The Mosaic Tile Company, 829 North Highland, Hollywood 38, California.

(283a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 26 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical; lifelong durability, resists acids, scratches and abrasions, easy to keep clean. No wax or polish necessary, exclusive "Space-Rite" feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 North La Brea Avenue, Los Angeles 36, California.

(343a) Uni-Dek—complete ceramic tile counter-top in a package: This complete ceramic tile installation offers exclusive appearance. Fewer pieces to set, greater economy because you can set the same area for less cost. Handsome, neat appearance. Only counter-top with exclusive Ceratite patterns on back-splash. Fewer grout joints make for easier cleaning. Uni-Dek has one-piece stretchers and angles, all in standard 6" x 6" size. Back-splash available in plain colors or patterns. For colorful new brochure on Ceratite and Uni-Dek, write to Pacific Tile and Porcelain Company, 7716 Olive Street, Paramount, California.

(336a) Surface Treatments: Vitrocem glazed cement finishes are being used by more and more architects where a hard, durable impervious surface is essential. Available in unlimited colors and multi-color effects, it is being used for interior and exterior over all types of masonry and plaster surfaces and over asbestos panels for spandrel and window-wall construction. For information and samples, please write to Vitrocem, P.O. Box 421, Azusa, California. EDgewood 4-4383.

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